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MOVING PICTURE

World

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Index p. 456

MAY RELEASES

HERE is a list of pictures that any other company would be proud to release in the course of a year. And they are only ONE MONTH'S OUTPUT of the Famous Players-Lasky Corporation.

The exhibitor's prosperity is assured when he deals with a company able to give him a steady supply of such extraordinary money-makers.

FOUR WORLD BEATERS

ADOLPH ZUKOR Presents

"DECEPTION"

Directed by Ernest Lubitsch. With a cast of 7,000 people. The Real Romance of Anne Boleyn.

"One of the greatest pictures that has ever come to Broadway."—N. Y. Telegraph.

ADOLPH ZUKOR Presents

ELSIE FERGUSON in

"SACRED AND PROFANE LOVE"

A William D. Taylor Production

From the novel and play by Arnold Bennett. Scenario by Julia Crawford Ivers.

"In the admirable screen version Miss Ferguson repeats her success on the stage."—New York Telegram.

ADOLPH ZUKOR Presents

Sir James M. Barrie's

"SENTIMENTAL TOMMY"

With Gareth Hughes, May McAvoy and Mabel Taliaferro. A John S. Robertson Production. Photoplay by Josephine Lovett.

"The Seventh Wonder of the Film World."—New York Herald.

JESSE L. LASKY Presents

THOMAS MEIGHAN in

"THE CITY OF SILENT MEN"

From "The Quarry," by John A. Moroso. Directed by Tom Forman. Scenario by Frank Condon.

"100 per cent good. Has all the elements of popularity."—N. Y. American.

TWO BIG SPECIALS

SYDNEY CHAPLIN in

"KING QUEEN JOKER"

Written and directed by Sydney Chaplin. A Sydney Chaplin Production.

The Ben Hur of Screen Comedy

A Titanic Five-Reel Laugh Spectacle

LOIS WEBER'S

PRODUCTION

"TOO WISE WIVES"

A Penetrating, Unusual Study of Marriage

TWO GREAT ENTERTAINMENTS

FAMOUS PLAYERS-LASKY CORP. Presents

"PROXIES"

Cosmopolitan production by Frank R. Adams. Directed by George D. Baker.

"Full of surprises; keeps the audience gasping."—N. Y. American.

ADOLPH ZUKOR Presents

DOROTHY DALTON in

"THE IDOL OF THE NORTH"

By J. Clarkson Miller. Scenario by Frank Beresford. Directed by R. William Neill.

Miss Dalton's Best Since "The Flame of the Yukon"

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

STATE LIBRARY

Published by CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

MAY 5, 1921 Price 25 Cents

J. N. NAULTY and GARDNER HUNTING
Present

"IF WOMEN ONLY KNEW"

BASED ON BALZAC'S "MEDITATIONS ON MARRIAGE"

Distributed by
ROBERTSON—COLE

Down the path of pleasure, alluringly lined with false words and insincere kisses, the young man was drawn until his heart was bruised and his soul discouraged.

Then—

A wonderful girl stretched out her hand—a girl whose personality and deeds will make your patrons remember this picture among the scores of the year.

484

This is the girl

whose beauty tore the world in twain—
whose fascination gained her a crown—
whose royal romance shook an empire to its foundations—
whose story will be remembered as long as men and women love!

"Dece

A DRAMA that rolls up the curtain of time, and there, alive, are the loves, the intrigues, the pomp and power of the two most romantic figures ever born in the history of the world.

THE WOMAN: A dream of alluring beauty, winning a king, dethroning a queen, dividing a kingdom!

THE MAN: The most irresistible wooer in history! Husband of eight wives! Bluff King Henry VIII, with his roaring laughter, his wild pastimes, his regal glory.

For ten years you have watched the growth of the motion picture. Deception is one of the screen's great masterpieces.

Directed by Ernest Lubitsch

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ption"

a Paramount Picture

REVEALING the intimate secrets of the royal romance that changed the course of civilization. The love picture unforgettable, moving through scenes that in sweep and splendor have never been approached in motion picture art.

Made by Europe's foremost director, the man who created "Passion." With a cast of 7,000, headed by Henny Porten, the screen's greatest emotional actress, and Emil Jannings, the king of "Passion."

Seven months in the making. Whole cities, cathedrals, palaces, abbeys, built on a stupendous scale.

And throbbing through all the gigantic splendor and spectacle is the heartbeat of the girl who came to be the mother of a queen!

Adolph Zukor presents

"Deception"

THE REAL ROMANCE OF ANNE BOLEYN

DIRECTED BY ERNEST LUBITSCH

a Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

DAVID WARK GRIFFITH'S

"DREAM STREET"

A Dramatic Comedy Suggested by Characters of Thomas Burke

The splendid popular success of Mr. Griffith's newest production

"DREAM STREET"

in New York City and Philadelphia, has brought to our offices throughout the country the biggest booking response from exhibitors that our organization has so far experienced.

Hiram Abrams

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH

HIRAM ABRAMS
President

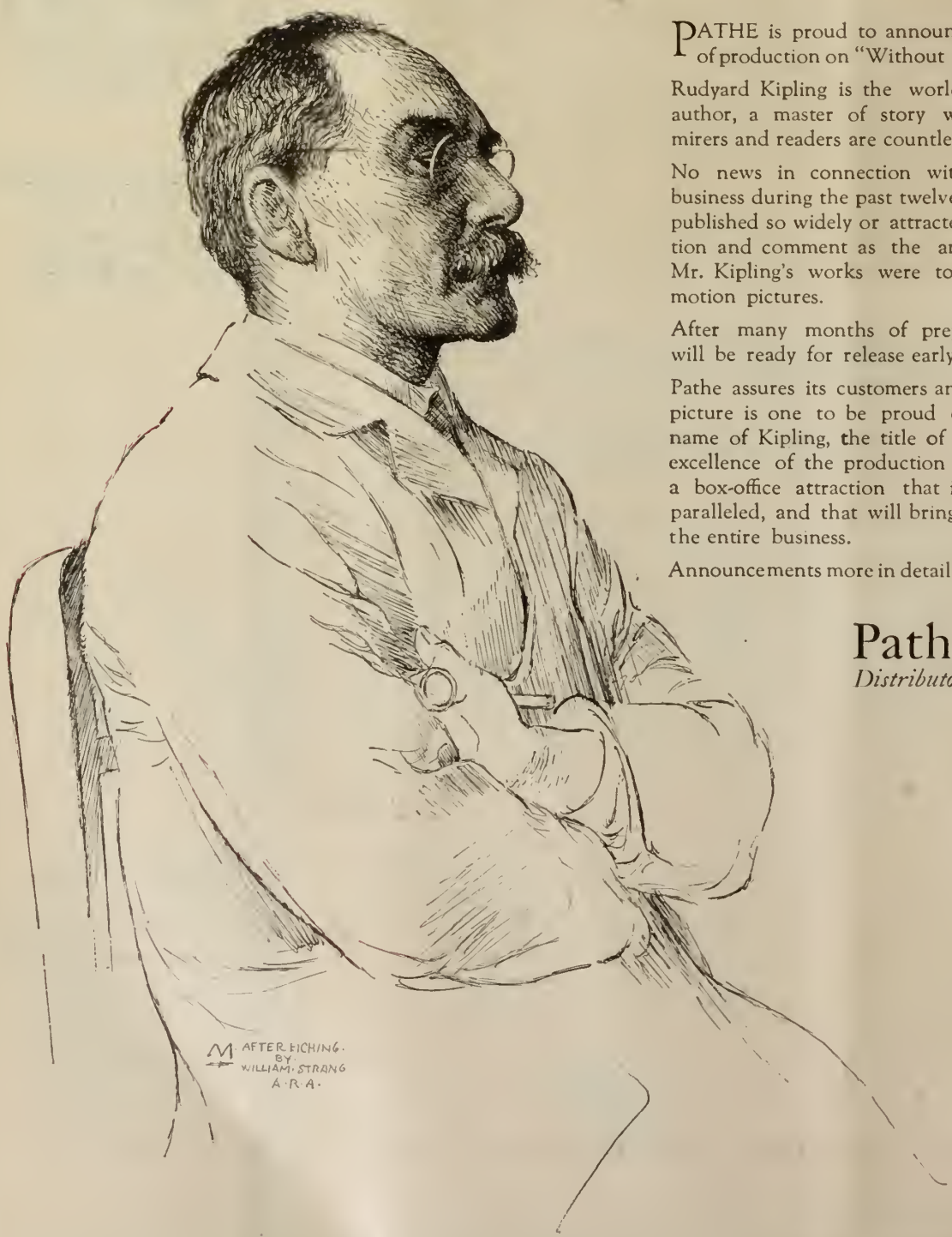
COMING in May

RUDYARD KIPLING'S

immortal classic

"Without Benefit of Clergy"

Directed by James Young *Produced at the Robert Brunton Studios*



PATHE is proud to announce the completion of production on "Without Benefit of Clergy".

Rudyard Kipling is the world's greatest living author, a master of story writers, whose admirers and readers are countless.

No news in connection with the photoplay business during the past twelve months has been published so widely or attracted so much attention and comment as the announcement that Mr. Kipling's works were to be produced in motion pictures.

After many months of preparation the first will be ready for release early in May.

Pathe assures its customers and friends that the picture is one to be proud of; and that the name of Kipling, the title of the story, and the excellence of the production combine to make a box-office attraction that is unique and unparalleled, and that will bring a new dignity to the entire business.

Announcements more in detail will soon be made.

Pathe
Distributors

What Does Missouri Believe?

READ WHAT THE AUTHORITIES OF THE TRADE HAVE TO SAY FOR YOUR BENEFIT

NOT A PRESS AGENT'S CONCOCTION, NOT A PUBLICITY WIZARD'S STUNT, BUT THE UNBIASED VERDICT OF THE INDEPENDENT TRADE PRESS, AFTER A SHOWING OF THE SENSATIONAL SUPER-DRAMA "YOU AND I," FEATURING VICTOR SEASTROM AND EDITH ERASTOW:

Motion Picture News:

"You and I" is a fitting successor to "A Man There Was." The story revolves around the theme of a woman's unselfish love. Truly, one loses all sense of time and environments; so impressive are the rugged story and the marvelously picturesque background. Enchanting as is the grandeur of its scenery, it is the vivid and stark drama which dominates. Seastrom is thoroughly grounded in his art. Once in the crowd the play will advertise itself by word of mouth.

Moving Picture World:

The theme is strongly developed. Scenically, the background of towering mountains, precipices, spouting geysers, and water-falls, seem most fit. Victor Seastrom gives an impersonation that is gripping in mounting dramatic intensity. Edith Erastow's performance is one of great dignity.

Wid's Daily:

As a whole, an excellent picture. Artistic production, fine acting. beautiful settings. Exceptional handling of eternal triangle makes it distinctive. Direction very good. Photography excellent. Lighting exceptional. Camera work first-rate. Victor Seastrom gives admirable performance, as does Edith Erastow—splendid types. "You and I" is "different." Even better than "A Man There Was."

Telegraph:

"You and I" is a story of ideal love. The simplicity, fine acting and beautiful settings combine to make a vital picture. Victor Seastrom has an eyrie fascination, and Edith Erastow gives a strong and realistic performance. It displays an artistic blending of the old and the new.

Exhibitors' Trade Review:

Scenically and photographically "You and I" is a wonderfully big production. The story, while impressive, deals with an old theme, but one which, nevertheless, has always served as a great box-office attraction.

Bill Board:

It is a story of great elemental force, showing to an overpowering degree the devotion of a woman to her lover, and contrasting her sublime unselfishness with the weaker will and greater love of life on the part of her mate. The story is built up with extraordinary directorial skill. Step by step, the audience is made to realize that it is in the presence of a great creative genius, possessing power, to an uncommon degree, to move and stir the feelings of the crowd.

New York Review:

Victor Seastrom directed the picture and acted the leading role, again revealing his mastery of both. He has one of the most commanding personalities in the cinema world. Goldwyn, Paramount, and Metro should compel their directors and stars to see it.

Screen Opinions:

"You and I" is a wonderfully fine production. Beyond appeal to the eye lent by spectacles of Nature, there is splendid craftsmanship. There are individual scenes which are masterpieces of composition. We doubt whether the art of facial expression has ever been more successfully demonstrated on the screen. The photography is especially good. The sub-titles are carefully and effectively worded. This production could be used to good advantage as a special feature with special music and specially chosen programme fillers.

VICTOR SEASTROM stands out today as the greatest screen actor of the world, barring none.
EDITH ERASTOW, the famous tragedienne of Europe—one must see the last scenes of "You and I" to realize that there is no greater dramatic actress on the screen, here or anywhere.

Even better than "A Man There Was," say the critics and "A Man There Was" acclaimed by the trade press as the "Treat of the Season," was recently singled out by the New York "Times" and the New York "Globe" as an outstanding picture of 1920.

"YOU AND I" IS READY FOR RELEASE. "A Man There Was" is now being released and there is some territory yet unsold.

We are ready for business, dashing and profitable for any state-right man who is alert and quick to grasp opportunity.

Radiosoul Films, Inc., 1400 Broadway, N. Y. C. L. E. Miller, Pres.

A Cosmopolitan

"The

The 20th Century Problem—Divorce

Here is the supreme Special Super Feature that pulses vibrantly with the pitiful drama of a child torn by the love for her parents who are about to be divorced.

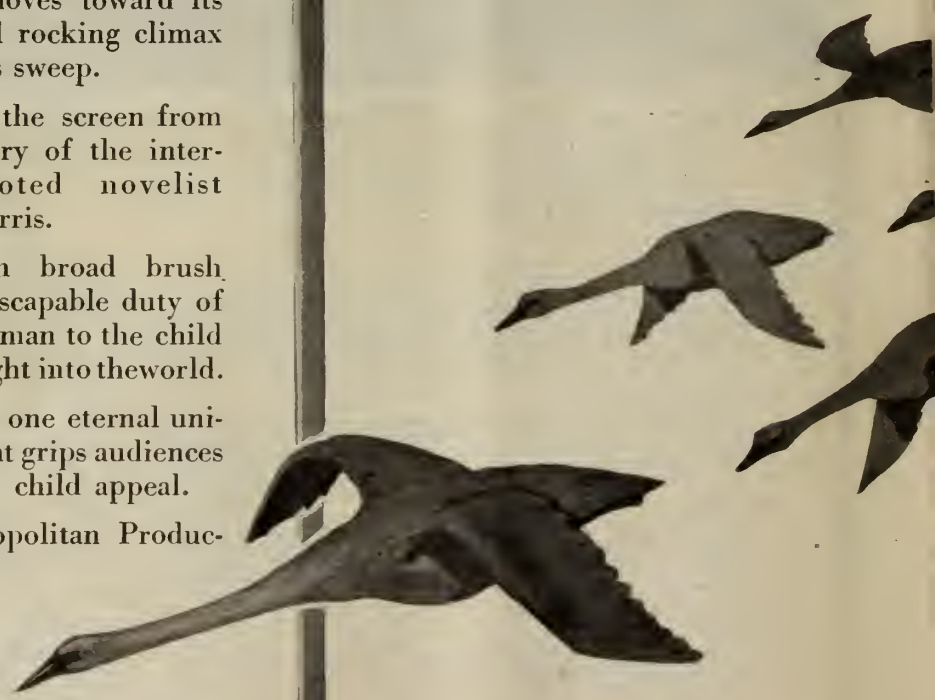
Under the unmistakable genius of that master director, Albert Capellani, it moves toward its tremendous soul rocking climax with a resistless sweep.

Adapted for the screen from the famous story of the internationally noted novelist Gouverneur Morris.

It paints in broad brush strokes the inescapable duty of a man and a woman to the child they have brought into theworld.

It sounds the one eternal universal theme that grips audiences everywhere—the child appeal.

It is a Cosmopolitan Production.



Convincing, engrossing, dynamic in every detail, it represents the real class and real character that invariably distinguish Cosmopolitan Productions.

Produced by the International Film Service Co., Inc., William Randolph Hearst, President.

It is a Paramount Picture.

For Early Release.

Released by Famous Players-Lasky Corporation

Production

Wild Goose

from the Novel by Gouverneur Morris ~ *Scenario by* Donnah Darrell ~ *Directed by* Albert Capellani

Released by Famous Players-Lasky Corporation

A Cosmopolitan

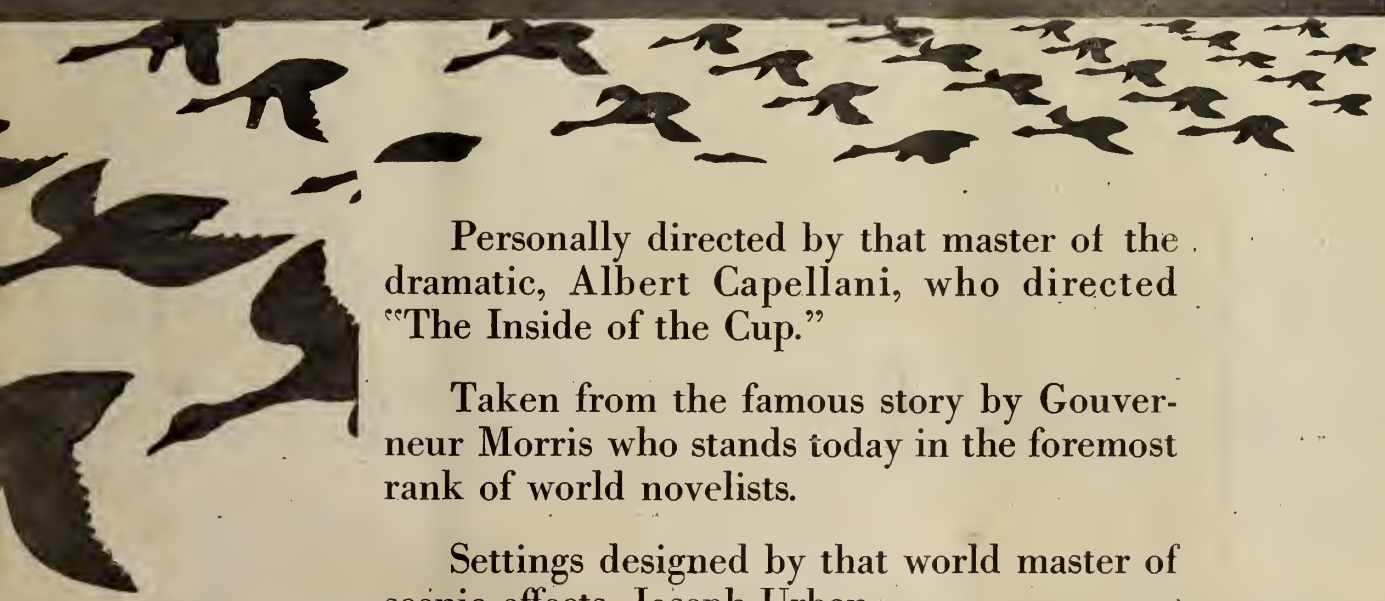
The

Released by Famous Players-Lasky Corporation

Production

Wild Goose

from the Novel by Gouverneur Morris ~ *Scenario by* Donnah Darrell ~ *Directed by* Albert Capellani



Personally directed by that master of the dramatic, Albert Capellani, who directed "The Inside of the Cup."

Taken from the famous story by Gouverneur Morris who stands today in the foremost rank of world novelists.

Settings designed by that world master of scenic effects, Joseph Urban.

The cast includes such notable actors as Mary MacLaren, Holmes E. Herbert, Norman Kerry, Dorothy Bernard, Joseph Smiley, and in addition that marvelous child actress Rita Rogan —winsome, lovable, ranked among the best on stage and screen.

Scenario by Donnah Darrell.

It is a Paramount Picture.

For early release.

Released by Famous Players-Lasky Corporation

A B IT C ONVINCING

VAN & BELLE MANUFACTURING COMPANY

FLYING TOYS

AND

ADVERTISING NOVELTIES

COLUMBUS, OHIO March 21, 1921

Moving Picture World,
Chicago, Ill.
Dear Mr. Hinz:—

Your paper was a wonderful medium for advertising our little novelty aeroplane and we are asking you to kindly run enclosed ad again and keep same in until advised to discontinue.

Appreciate your inquiring as to our integrity, and thank you for extending to us the usual credit.

Sending you more complete electrotype for the ad.

Again thanking for cooperation beg to remain,

Yours very truly,
Van & Belle Mfg. Co.
Per *B. B. Shrum*
1579 West 1st Ave.
Columbus, Ohio

A Cosmopolitan Production ~

"The Woman God Changed"

from a Story by Donn Byrne
Directed by Robert G. Vignola
Scenes by Joseph Urban

Produced by the International Film Service Co., Inc.
William Randolph Hearst, President.

For Early Release

It's A Paramount Picture

Presented by Famous Players~Lasky Corporation

A Cosmopolitan

"The Woman

"The Woman God Changed" is not only a special Cosmopolitan Super Feature, but it is a powerful love drama that is away and beyond the ordinary in the novelty of its theme and the scope of its presentation, and will have an immense box office following.

Its scenic effects are easily above the usual—many of them being screened in the Bahama Islands, where scores of native Bahamans were used in the picture and contribute to the wonderful life-likeness of its settings.

The interiors are themselves alone a gorgeous tribute to the master workmanship and personal arrangement of the famous master of scenic effects, Joseph Urban, who designed them.

An exceptionally strong cast has been assembled for this production, headed by the popular screen favorites, Seena Owen and E. K. Lincoln.

"The Woman God Changed" is a marvelous example of the artistic genius of Robert G. Vignola, who directed it.

Produced by the International Film Service Co., Inc., William Randolph Hearst, President.

It's A Paramount Picture

Presented by Famous Players-Lasky Corporation

Production ~

God Changed"

from a Story by
Donn Byrne

Directed by
Robert G. Vignola

Scenes by
Joseph Urban

Presented by Famous Players~Lasky Corporation

A Cosmopolitan Production

"The Woman God Changed" is adapted from the brilliant short story by Donn Byrne, which attracted such a tremendous following in Hearst's Magazine.

"The Woman God Changed" tells the story of a beautiful woman—a butterfly on the wheel of a care-free world, who kills her lover—her escape to the South Sea Islands—her capture—the shipwreck of herself and the officer who is bringing her back under arrest, on a desert island—their years together there alone.

Then follows the rescue—their return to civilization and the bar of justice.

The climax is startling—unique—new.

"The Woman God Changed" will create discussion wherever it is shown.

It is a Cosmopolitan Production.

It has all the real class and real character that invariably distinguish Cosmopolitan Productions from the ordinary.

Produced by the International Film Service Co., Inc., William Randolph Hearst, President.

"The Woman God Changed"

from a Story by
Donn Byrne

Directed by
Robert G. Vignola

Scenes by
Joseph Urban

It's A Paramount Picture

Presented by Famous Players-Lasky Corporation

Quality One Reel Comedies For Fifty-two Programs

Every week in the year Educational releases a new one-reel comedy. The regularity of release of these comedies is as important to the exhibitor as their dependable QUALITY. They fit into any program, in ANY THEATRE, ANYWHERE.

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Robert C. Bruce Scenics Beautiful
Hudson's Bay Travel Series
World Wanderings
Chester Outings
Chester Screenics
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"Everything but the Feature!"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, *President*

Educational Pictures

"THE SPICE OF THE PROGRAM"

Announcing

THE SCATTERGOOD STORIES

Produced by
Edna Schley Productions

SOMETHING NEW-YET OLD IN THEIR POPULARITY WITH THE PUBLIC—

A series of 2 reel comedy dramas featuring "Scattergood Baines" Friend of 5,000,000 fiction lovers

Just republished

Adapted from the UNIVERSALLY KNOWN

"SCATTERGOOD STORIES"

The
SATURDAY EVENING POST
COSMOPOLITAN
and AMERICAN MAGAZINE
and they are still being published

LET US PROVE TO YOU THEY ARE DISTINCTLY DIFFERENT —

Western Pictures Exploitation Company
Irving M. Lesser Gen. Mgr.
635 H.W. Hellman Bldg. Los Angeles Cal.

"—and when you find THE WOMAN with that mark on her shoulder you will know that you have got THE ONE THAT— — — — — — — —"

SUSPENSE!

Suspense holds your audience spellbound. It is an essential quality in all drama.

Louise Glaum

in

"I AM GUILTY!"

A

J. Parker Read Jr.

Production

will cause your audiences to gasp—they will wonder at the complex situations—then, they will marvel at the final solution.

Here is a real mystery drama—one that will "pull." It is, in our opinion, a "sure-fire" as well as a satisfying box-office attraction.

AVAILABLE AT ALL "A.P." EXCHANGES NOW!

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

EXHIBITORS WHO HAVE NOT AS YET BOOKED THE PRODUCTIONS LISTED BELOW, SHOULD DO SO AT ONCE

Here Are **9** *Big Specials From The Studios of Master Producers*

In Order of Release

"HOMESPUN FOLKS"

A Thomas H. Ince Special

By Julien Josephson

An epic of the plain people who live in small towns in this great land.

"LOVE"

J. Parker Read Jr.,

presents

LOUISE GLAUM in a picturization of a popular story adapted for the screen by Louis Joseph Vance.

"THE LEOPARD WOMAN"

A J. Parker Read Jr. Production

By Stewart Edward White

presenting

LOUISE GLAUM in the title role

"A THOUSAND TO ONE"

A J. Parker Read Jr. Production

Featuring HOBART BOSWORTH supported by a notable cast. An Unusual Picture With An Unusual Cast of Artists.

"THE FORBIDDEN THING"

An Allan Dwan Special

The Story of An All-Conquering Love and of a Faith That Would Not Die.

"LYING LIPS"

Thomas H. Ince's

Great Drama of Life and Love, with an All Star Cast featuring House Peters and Florence Vidor.

"THE LAST OF THE MOHICANS"

A Maurice Tourneur Production

A Special that is a "Special." Adapted from J. Fenimore Cooper's Classic.

"A SMALL TOWN IDOL"

Mack Sennett's Cyclonic Classic In Six Parts

The New York daily newspapers were unanimous in proclaiming this comedy classic one of the really big specials of the current season, when it played to capacity business at Hugo Reisenfeld's "RIALTO" recently. Book it for a long run!

"A PERFECT CRIME"

An Allan Dwan Production

A Comedy-Drama by Carl Clausen in which "a soft guy turns hard."

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

THESE SIX MAY AND JUNE RELEASES WILL BE WANTED BY THE DISCRIMINATING EXHIBITORS OF AMERICA

Do Your Booking Early!

"I AM GUILTY!"

A J. Parker Read Jr. Production
Featuring Louise Glaum

A vivid and compelling adaptation of Bradley King's powerful story of a woman's tortured soul. A unique plot with a new twist—a supporting cast unparalleled, makes this production one of the most exceptional features in many months. You don't have to take our word for this statement—make our representative prove it by screening the picture for you.

To Be Released May 1

"THE BROKEN DOLL"

An Allan Dwan Production

Adapted from the widely read story, "Johnny Cucabod" by Wilbur Hall, with an exceptional cast of artists including Monte Blue, Mary Thurman and others. Made under the personal direction of Mr. Dwan, this special is an assured box-office attraction of unusual merit. You cannot afford to pass it up.

To be released June 12

"HOME TALENT"

A Mack Sennett Special

with a cast comprising the pick of the Sennett fun-makers. Here is a comedy classic rich in wholesome humor and abounding with original situations such as only The Comedy King could conceive.

To Be Released May 15

"THE FOOLISH MATRONS"

A Maurice Tourneur Production
Featuring Hobart Bosworth

Here is a modern society drama adapted from the novel by Donn Byrne, whose readers are legion. The cast supporting Mr. Bosworth is a stellar one and includes many well known names.

To Be Released June 19

"MOTHER O' MINE"

A Thomas H. Ince Production

with a universal appeal. The story runs the gamut of the human emotion and is based upon the greatest of these—mother love. It is pictures of this type that bring new patrons to your theatre and sends them away confirmed fans.

To Be Released June 6

"THE TEN DOLLAR RAISE"

A J. L. Frothingham Production

Peter B. Kyne wrote the story which was read by millions in the Saturday Evening Post recently. You will agree with us that this is without question Kyne's greatest story. It loses nothing in its picturization.

To Be Released June 26

"SHE SIGHED BY THE SEASIDE," the second of the series of MACK SENNETT two reel comedies, will be released MAY 8

THERE IS AN "A. P." EXCHANGE NEAR YOU. MAKE ARRANGEMENTS TO BOOK THESE "SIX BEST SELLERS" *NOW*, OR YOUR COMPETITOR WILL!

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

A feature comedy-in five acts

With Clyde Cook-1000 Sunshine Widows and the entire Singer Midget Circus

William Fox suggests

SKIRTS

For any house whose patrons take kindly to Fun, Beauty and Action

William Fox presents

"DESTINED TO PROVE ANOTHER OF THOSE SUPREMELY POPULAR FARNUM PICTURES"

A tense drama of love victorious over selfishness

WILLIAM FARNUM
in
His Greatest Sacrifice

Directed by J. Gordon Edwards
Screen version by Paul H. Sloane

Story of a girl waif—wholesome, tender and true

SHIRLEY MASON
in
The Lamplighter

Story by Maria Susanna Cummins
Directed by Howard M. Mitchell

Thrills a-plenty—a host of smiles—grit galore—

WILLIAM RUSSELL
in
Colorado Pluck

Story by George Goodchild
Direction & Scenario by Jules G. Furthman

Little in size—but—giants in popularity

Sunshine Comedies — Every other week

Fox News — Twice a week

Mutt and Jeff — Every week

ALADDIN COMEDIES
ALADDIN COMEDIES
COMEDY AS IT SHOULD BE
NEW CLEVER HILARIOUSLY FUNNY
IN A NEW SERIES OF BRIGHT AND SPARKLING ONE REEL
ALADDIN COMEDIES
WITH
BUD
REELCRAFT PICTURES CORPORATION
R. C. CROPPER PRES.
COMEDY AS MAGIC
AS ALADDIN'S LAMP

A Life in the Balance on the Turn of a Card!

LEWIS J. SELZNICK
presents

CONWAY TEARLE

in

"Bucking the Tiger"

From the Play by Achmed Abdullah and May Tully
Scenario by Edward Montagne
DIRECTED BY HENRY KOLKER

A YANKEE

A Ben Wilson Production

THE GODS TURNED THEIR BACKS ON BARRY WEST. ALL HE OWNED WAS HIS YANKEE PLUCK. THEN HE FLIRTED WITH MISTRESS FATE, IN THE PERSON OF A BEAUTIFUL GIRL. ✦ ✦ ✦

YOU WILL FOLLOW HIM AND HER WITH EVERY NERVE TINGLING AND THRILLED THROUGH A MAZE OF DELICIOUS MYSTERY AND MORE SURPRISES AND ACTION THAN THREE MELODRAMAS COULD GIVE YOU.

Released by

ARROW FILM CORPORATION

W. E. SHALLENBERGER PRES.

GO-GETTER

First of a Series of Four

Starring

Neva Gerber

Supported by
James Morrison

For the
Independent
Market

Ostheimer

"Betcha my life you can't tell me from a real Wop," says Jack Dale, referring to his comedy, "The Wop," in which he plays the title role—in one of the

Character Comedies

But Walter Hiers is just as good a type as the sly but lovable character who tries to get an easy $50,000 in "Soft Soap." And Charlie Joy and Edwin August were simply born to play their parts in "Firebugs." But after all these are but three in the series of twenty-six

Character Comedies

to be released one every second week; and because a different type of semi-slapstick comedy scenario will be purchased for each of the series, and characters especially selected to fit the story, these are called

Character Comedies

If you want to avoid the monotony of the sameness that is bound to come by having the same players in an entire series of pictures, you should give your exhibitors

Character Comedies

It is an entirely new idea in motion picture comedies, and one that will find an instantly cordial reception by every exhibitor who is looking for novelty.

Territorial Rights Now Being Sold by

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323 Pacific Finance Bldg.
HALSEY H. TOWER
Resident Manager

Hal Opperman, Crescent Theatre, Pontiac, Ill.—
Plays First National Attractions a second time and then turns them away. THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

GYPSY GOOD-LUCK PIECE—The Romany Paterau, made of twigs and left at crossways to blaze the Gypsy trail to Gypsy tent and Gypsy Love over the world and back. THE TRADEMARK for the successor to "PASSION," with the same star and director.

Exhibitors Draw Big Crowds

With Louis B. Mayer's
Presentation of His
Big Super Special

"The Woman in His House"

See what they did:

One of the best pictures I have ever shown. Many favorable comments.—*Lowell Theatre, Little Falls, Minn.*

Had such a good first run that I played it the second time. A splendid picture, and the audiences enjoyed it thoroughly.—*J. B. Kessler, Strand Theatre, Canton, Ohio.*

It's a great picture! Wonderful!—*Harry Watts, Strand Theatre, Omaha, Neb.*

It was well received and a very pleasing picture. Played to good houses throughout the week. Critics praised it highly.—*S. Barret MacCormack, Ambassador Theatre, Los Angeles, Cal.*

Great picture. Everyone more than pleased. Big crowds.—*August Ilg, Wonderland Theate, Lorain, Ohio.*

Written by Irene Reels
Directed by John M. Stahl
Photographed by Pliny Goodfriend
Art Director, Earl Sibley
Mayer-made
A First National Attraction

Ask The Exhibitor Who Has Played It!

Note.—Because it is one of the most successful theatres in America, this photograph of the New York Mark Strand Theatre is used to point a moral.

First National Franchise Holders should

Read every word on Page 3

May 1st Issue

"THE FRANCHISE"

ASSOCIATED FIRST NATIONAL'S own
NEWS and SERVICE MAGAZINE.

"The Franchise," published twice monthly, contains nothing but real news and service.

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

MAY 7
1921

The Menace Hysteria

THE success of Passion and Deception, two German productions of genuine merit, seems to have frightened a number of persons in the moving picture industry of America, and a small group is now shouting the menace of German competition.

A moderate amount of hysteria has developed and the Actor's Equity Association has made use of the situation to endeavor to pry its way into the studios and wish itself on the film business.

With a flourish it is announced that Congress will be asked to place a high tariff on German film so that our poor suffering infant industry may not be destroyed. It makes interesting reading and it serves as a topic of conversation, but the alarm is positively false and predicated on a misunderstanding of the facts.

In the first place there are not enough good German pictures in existence today to hurt any market, especially our own. In the next instance Germany cannot turn out masterpieces by factory methods week after week any more than can any other nation or group. If their pictures are good the American public will want to see them just as we welcome the extraordinary pictures of England, France, Italy and Scandinavia.

We want no tariff barriers against entertainment or art in this country. We do not propose to protect any stupid productions of home manufacture from competition from America or Europe. The idea is preposterous. During the war America got the jump on the rest of the world in picture production. This lead is in no danger now. Our regular product is so far ahead of the regular product elsewhere that we need not worry about a few great productions that should and will serve to stimulate our own producers to better effort.

Germany today is restricting importation of foreign films, but this restriction will not continue for long. The best German business sentiment is against it and her own publications are making war upon it.

If any tariff is placed on pictures imported to this country, England will promptly retaliate. Lord Beaverbrook is already campaigning against American pictures and any action by the American Congress would provide the excuse that the extremists in England seem to be looking for. A tariff would not change the situation for the better because there is nothing to prevent German experts from coming here to make their big productions. They might even profit by it and increased costs would not stand in the way.

Those who are shouting about the German menace possibly don't know that two thousand German films offered for sale here have been rejected because they have no appeal for the American public. We can take and readily absorb all the masterpieces that Germany or any other nation can produce. There won't be so many as some folk seem to fear.

In the meantime let the hysteria stop because it makes us as an industry look rather silly before the world. There isn't any menace and none is in prospect.

Arthur James

Exhibitors, Distributors, Producers

Are You Willing to Move and Move Now to Save Your Industry from Ruin?

"Unless all elements of the moving picture business unite and come to a common understanding and a solution of their problems in less than ten years there will be no motion picture business."

These are the words of the best informed man in the picture business today. His is not the first warning note but it is the most important because he knows precisely what he is talking about. More men of importance in the industry know this today than ever knew it before. There are those who will never know it until it happens and then their amazement won't make any difference in the result.

The chief essentials are stability, a respect for contracts, an appreciation that the square way is the really clever way to do business and a frank and early correction of the evils that beset and hamper our progress, evils that make for distrust, hatreds and bitterness. In the situation neither the producer, distributor nor exhibitor is blameless.

Some way must be found to enable the actual and final sale of goods by the salesman. Some way must be found to prevent the taking of a contract to a competitor for the purpose of price advances. So long as the system exists there will be war between producer and exhibitor.

On the other hand some way must be found to prevent the contracting for pictures that won't be given play dates. This is an evil as great as the other. The matter of contracts must be settled and the exhibitor is absolutely right in insisting upon it. The producer and distributor are poor business men in the broad sense just so long as they delay this adjustment. Any method that is fair and just and equitable will serve, but some method must be speedily found.

A system of arbitration similar to that now in successful operation in the Minnesota territory must be adopted for every territory in the United States. This system has been found fair to exhibitor, distributor and producer and there is no other territory where such a plan is in real effect.

A solution of the cash deposit system must be found. It will be a system where the distributor will be sure of his money on the one hand and where the exhibitor's money will not be tied up for a producer's use on the other.

An effective, year in and year out method for fighting censorship must be developed and put into operation so that there will be no last minute, panicky arrangements that result in stupid mistakes in critical hours. In this as in other needs the exhibitor, distributor and producer must see eye to eye and work shoulder to shoulder without personal jealousies or dissension.

The program of clean films and clean advertising must be enforced upon all alike no matter how big or how little they are. Politics must be replaced by co-operation, battles must give way to calm constructive conferences, fair play must supplant the trickery that seems smart but which really is miserably poor business.

Can You Stand the Straight Truth?

"In Ten Years—No Picture Business"—So Says a Man Who Knows

These are a few of the things that must be done. If it takes a brand new national organization to do it let us bring that brand new national organization into being. If every big leader now in sight must step aside let them do so, for the need of co-operation is so great that no man and no group of men can be permitted to stand in the way.

This statement goes for everybody in the exhibition, distribution and production branches and it includes the National Association. If it is possible not to sacrifice the present working bodies so much the better, but the big point is getting a definite, a genuine, a solid body that will function fairly and squarely 365 days a year. This is essential if we as an industry are to survive the foes without and the eternal warfare within.

We are not the croaking frog in the dismal swamp. We are the firm believers in the future of our business, but we would be doing the soft, the easy and the weak thing if we didn't speak out now when so many are straddling and pussyfooting and trying to avoid their plain responsibilities.

How is this order to be brought out of chaos? How are the factional differences and the absolute injustices of which both sides are guilty to be replaced by fair play and a decent understanding? Let the responsible men, exhibitors, distributors and producers call a nation-wide conference and attend that conference. Let it be held as early as possible. Don't let it be held in New York, for the great sections of the country outside of the metropolis have a distrust of New York control.

Don't hold it in Chicago if the weather is warm, as it's too great a tax on the human disposition. Let it be some place in the West—say Denver for example—and let the call go out to every State in the Union. Let there be big exhibitors and little exhibitors, but let them be really representative men. Let the distributors, big and little, go personally and not by proxy.

Let the producers do likewise. Suppose it would take a three-day or a six-day session and suppose it would be a considerable expense. What of it? Isn't it worth while from every possible point of view to get together and to get together now to save our business from its utter downfall? It most certainly would be worth all it cost in time or money and it would enable a stabilizing of our industry.

The conference could well be made a convention with the biggest and the best men of our industry meeting for the sole purpose of a constructive unity. Politicians are neither needed nor desired. Business men are absolutely essential. Who will get behind this plan and start it? Exhibitors are you willing? Producers and distributors are you willing? Let any ten men start the ball rolling. The industry will follow!

ARTHUR JAMES.

Censorship Compromise Formally Offered Spokesman for Producers to File Brief

WILL there be a compromise on the question of censorship in New York State? Will a plan submitted by the heads of companies producing approximately 95 per cent. of the pictures today find favor with Governor Miller to the extent that he will adopt it rather than sign the bill which will bring about the appointment of a Board of Censorship in New York State and which will bring about, no doubt, like action on the part of Massachusetts, Connecticut and other states which are anxiously watching the attitude which the Empire State, as a leader, will take in the matter?

Will Governor Miller, better acquainted as to just what the bill will, or will not accomplish, through the hearing which was held in Albany, Tuesday, April 26, decide to give the industry the one great chance for which it is now asking in its effort to rid itself of that certain few which have brought the industry itself into discredit through the type of pictures which they have produced and marketed?

These questions Governor Nathan L. Miller will decide for himself during the next few days. In view of the fact that he requested Judge Almet F. Jenks, principal speaker for the producers, in opposing the bill, to file a brief next week, it is reasonable to presume that whatever action Governor Miller takes upon the measure before him, it will be only after most serious consideration and that no board of censors will be hurriedly named.

Although Governor Miller had sat and listened to arguments pro and con at four hearings which preceded the one on motion picture censorship last Tuesday, and which ranged all the way from narcotic drug control to horseshoeing, he did not seek for a single moment to hurry either side in the presentation of its arguments. Scheduled to start at 10, the hearing on censorship really got under way at 4 o'clock, and did not conclude until 7:45. Through the entire hearing Governor Miller evinced the greatest interest, particularly in the methods employed in the distribution of films, asking on more than one occasion if an exhibitor was obliged to show a picture even though he knew it to be unclean, because of the methods employed in booking the films.

Without exception, last Tuesday's hearing attracted more attention throughout the entire state than any other hearing which has been held since Governor Miller assumed office.

All Arrive Early

Rather than take any chances in arriving too late, nearly fifty producers and others interested in the outcome of the bill had come to Albany on Monday night in a special car attached to one of the late afternoon trains out of New York. Buffalo, Syracuse, Utica and other sections of the state sent their representatives, some to appear in favor of the bill, others to vigorously oppose action on the part of the governor, which would result in censorship being established in the state from August 1 on.

Without any knowledge as to exactly which of the four or five bills on which hearings were scheduled for the day would be the first to receive consideration before the governor, the representatives of the various branches of the motion picture interests assembled at the State Capitol shortly before 10 o'clock and began to fill the mahogany paneled chamber in which all hearings before the governor are held. Such men as William A. Brady, William Fox, Oscar A. Price, H. D. Connick, Gabriel L. Hess and Augustus Thomas were on hand. Charles L. O'Reilly, newly elected president of the Motion Picture Theatre Owners of New York, was present with other officers of the state association.

Called at 4 P. M.

The executive chamber and the marble corridors hummed with activity. But the hours dragged by. Hearing after hearing was called and held. At 1:30 o'clock, Governor Miller announced an hour's recess.

Shortly before 4 o'clock, the Lusk-Clayton censorship bill was called. A hush settled over the room. Noticing Judge Jenks among those before him, Governor Miller asked if he was to be one of the speakers. The venerable judge replied that he would appear in the opposition.

The program of speakers had previously been arranged by Paul D. Cravath, Gabriel Hess and H. D. Connick, with William A. Brady doing the introducing so far as the producers were concerned.

Cravath Speaks First

Mr. Cravath was the first speaker. In a fifteen minutes' speech, during which he directed his every word directly to Governor Miller, he told of the magnitude which the industry had attained, saying that one of the concerns represented at the hearing had an investment of over $60,000,000 and that the twenty concerns which were working together for the betterment of the pictures, and which were to present a proposition to the governor, had an aggregate investment of over $250,000,000.

"I mention this," said Mr. Cravath, "as a means of better indicating their strength and their ability to carry out the program which they have drafted. I shall not take your time to state the fundamental inherent objections to censorship."

"A Thing to Be Avoided"

The governor: "Censorship in itself is to my mind a thing to be avoided unless some greater evil results by its avoidance."

Continuing, Mr. Cravath said: "I assume that you would not favor censorship unless you thought the exigency was very great and that censorship was the only effective means of remedying evils which we must agree exist. I am convinced that as the industry is now constituted and managed, its leaders, realizing the seriousness of the emergency, are prepared to carry through their own reform and are not only willing but prepared to do it without delay. The program which the producers have drafted will effectively purge the industry of a certain kind of films and advertising that have brought so much discredit to it and that have been the occasion of the movement which has brought about this bill."

Warns of Higher Prices

H. D. Connick, chairman of the executive committee of the Famous Players-Lasky Corporation, following Mr. Cravath, said that there was a daily attendance in the picture theatres of New York State of over 1,500,000, and that approximately $86,000,000 was represented in theatres now in course of construction.

In the course of his speech, Mr. Connick sounded a word of warning to which the governor paid closest heed.

"We are going to raise the price of pictures 20 per cent. if this bill goes through," said Mr. Connick. "The way that it has been drawn makes foreign business so difficult that our gross business will be materially reduced and there will be but one way out of it, and that will be in a 20 per cent. increase for films.

"This tax which will be imposed will be a serious proposition. Take our own company, for instance. If this bill is signed and becomes a law, Famous Players will walk over and lay down $75,000 the day this law becomes effective, in payment of a fee for the films which we have

Governor Miller by Industry's Leaders; and Serious Consideration Is Promised

in our library. We are being penalized for running our business along sound business lines."

Hess Describes Failures

At times Governor Miller interrupted as Mr. Connick referred to this or that section of the bill, the governor following him closely from a printed copy on the desk before him.

Gabriel Hess was next introduced by Mr. Brady. While Mr. Hess spoke for a considerable time, he devoted the major part of his remarks to telling the governor exactly how censorship was working out in Ohio, in Maryland and elsewhere and the ridiculous things which were being done in the name of censorship, and how that they all worked a great hardship to the industry without accomplishing any good.

"Censorship as proposed will not work out in New York State," said Mr. Hess. "We agree that motion pictures should be clean. We disagree with the remedy that is proposed. We ask only the enforcement of the penal laws of the state, and I am sure that if you told the district attorneys and the police officials to enforce certain sections of the Penal Law, as you did in connection with the prohibition law, that in thirty days' time there would not be an objectionable film on any screen in New York State."

Labor Against It

One of the best speeches in opposition to the bill was made by Peter B. Brady, representing the New York State Federation of Labor, and who at the close filed a statement from Samuel Gompers.

"If the cost of attending the picture theatre," said Mr. Brady, "is to be increased through this tax entailed by censorship, there will be certain ones who will have to stay at home and this will mean dissatisfaction and discontent—two things we are most anxious to avoid at this particular time. On behalf of the American Federation of Labor, I ask you as governor of New York State to give most serious consideration to this bill."

The next speaker introduced was Augustus Thomas, representing the Authors' League of America. Mr. Thomas presented his argument in a straightforward manner and was given the closest attention by the governor. In the course of his speech Mr. Thomas said that it was within the power of the state itself to correct what evils existed and that there is absolutely no necessity for the appointment of a board of censors, such as outlined in the bill under consideration.

Jenks' Great Speech

The honors of the day, however, fell to Judge Almet F. Jenks, a close friend of Governor Miller, and whose opinion, it was evident from the start, was highly prized by the state's chief executive. Judge Jenks said in part:

"The policy of this legislation is the exercise of the police power, of which the governor wrote in the matter of Griswold, when sitting as a judge in the Court of Appeals, that it must not be exercised arbitrarily or capriciously; that it must be founded on good substantial reasons, and so, with your permission, I am going to discuss very briefly the practibility and the wisdom of the exercise of the police power under these circumstances, and also the constitutionality of the act which is before you for executive consideration.

"In a business which is innocent in itself, and has the vast educational system which a picture has, why should the police power be exercised, if there be upon the statute books provisions of law which afford punishment for indecency and immorality. You know, Governor Miller, as well as I, that there is in the Penal Code a full provision aimed directly at this particular industry, which punishes according to the method prescribed by the Anglo-Saxon law.

Of Education and Experience

"Do you think that for the sake of the exhibition of an indecent or obscene play or picture, these producers, substantial, respectable men, would subject themselves to the stigma of an indictment and a conviction? Why should they be regarded out of the pale of society?

"What does this law do? It concedes to three persons of 'education and experience'—who, I want to know, passes upon the 'education and experience'? Has there ever been a board of censorship in New York State?

"Why should a committee of three, of no experience and practice, with no standing other than their own peculiar minds, have the power of determining as to whether this great industry, the fourth in the world should be halted?"

Continuing, Judge Jenks, learned in a legal way, picked the bill to pieces, bit by bit, showing up its faulty construction and the many versions which might be attached to this or that sentence or section.

O'Reilly Files Brief

Governor Miller followed him word for word. Judge Jenks spoke for perhaps thirty minutes and presented one of the finest arguments not only of the day but which has ever been presented in Albany in opposition to the establishment of a censorship of motion pictures.

Judge Jenks closed, insofar as the producers were concerned.

The exhibitors, as represented by President O'Reilly, of the state association, took the floor. The hour was getting late and Mr. O'Reilly spoke only a short time and at the conclusion filed a brief which the governor said he would be very glad indeed to read. In the course of his remarks, President O'Reilly told how a great many of the theatres would probably be forced to close their doors, if subjected to a higher tax and an additional cost for their film.

Everett D. Martin, director of Cooper Union Forum, the next speaker, said that from his experience no board of censorship could solve the problem.

Its Supporters

Assemblyman Clayton, introducer of the bill last January, was on hand and introduced the speakers who presented arguments favorable to bringing about the governor's signature.

Charles J. Tobin, representing various Catholic interests, was not present in person but filed a statement through Mr. Clayton as being favorable to the measure.

Clarence Hamlin, of Buffalo, speaking for the bill, said that he appeared in place of Attorney John Lord O'Brian who had not been able to come to Albany. Mr. Hamlin's talk produced some advertisements which had appeared in various papers, and which he left with the governor, as portraying the salacious and suggestive type of advertising which had been adopted to attract patronage and which he declared could not help being harmful to young persons and which contained far too much suggestiveness for older ones.

"Idols of Clay" Cited

Mrs. Clarence Waterman, of Brooklyn, who has been actively pushing the bill almost since its inception, and whom it is said would not be averse to being named as a member to the proposed board of censors, was one of the chief speakers, asking that Governor Miller sign the measure. In the course of her speech Mrs. Waterman cited two or three particular pictures, which she told the governor were obnoxious in the extreme. In connection with her reference to "Idols of Clay," Mrs. Waterman went on to explain at length just what was shown on the screen and declared that it was but filth thrown in the faces of the women and children of this country.

"The National Board of Review," said Mrs. Waterman, "has served as a smoke screen for the motion picture people."

Calls It An Experiment

The next speaker, Dr. W. O. Stillman, president of the American Humane Society, devoted the greater part of his argument in telling the governor that there is entirely too much sex and entirely too much crime and crookedness being shown on the screen today.

"I hope that you will see your way," said Dr. Stillman, addressing the gov-

ernor, "to try this experiment and enforce decency and see if the producers will not make pictures cleaner and better."

Canon William C. Chase, of Brooklyn, who together with Mrs. Waterman and the Rev. O. R. Miller, of the New York Civic League, has been active in furthering the bill, was next introduced.

"There has never been a bill so fair to the trade," said Canon Chase, "as this bill."

This statement caused a ripple of amusement among the crowd of producers and exhibitors.

Professes Friendship

"Are you willing to leave the children of New York State," said Canon Chase, "to Mr. Lasky, Mr. Loew and Mr. Fox, or are you willing to leave them to the three men who will represent the public? The motion picture business needs what we are offering it today. We are not enemies. We are friends. And we would like to teach our friends the lesson that liberty and righteousness are a power in this country."

Mrs. Ellen O'Grady, former deputy police commissioner of New York City, and who, it is said, is also rather anxious to be named as a member of the censorship board, spoke for five or six minutes, during which she went on to tell of the "harm" which was being done to the children of New York City through the type of pictures shown.

Mrs. Hanlon, of Buffalo, spoke briefly in telling of conditions that prevail in that city and how hard it is for exhibitors, even if they desire to show clean pictures, to secure them. Howard Barber spoke briefly. In one place, where Mr. Barber referred to the proposition which had been made to the governor by the producers, Governor Miller interrupted and said:

Does Not Question Good Faith

"I have no doubt but that the individuals who are making the proposition are doing so in the utmost good faith."

Mr. Barber replied by saying that the enactment of the bill would do the very self-same thing which the producers were desirous of accomplishing.

"I see no reason," said Mr. Barber, "why, if this bill was put into effect, it could not work out to practically the same end as that which they suggest could be brought about through their own board."

Mrs. C. B. Richards, former head of the women's division of the War Labor Board, the next speaker, said that she had come to the hearing on her own accord. At the conclusion of her speech there was applause.

Not as Bad as Painted

"I do not believe motion pictures are as bad as they have been painted," said Mrs. Richards. "I believe that some improvement should be provided and that the proposition suggested would bring this about. Let us have better moving pictures, but let us have them as the result of a thorough investigation and under the judgment, in the words of Theodore Roosevelt, of a square deal."

Dr. Albert Shields spoke briefly in favor of the bill. H. E. Bowlby, of the Lord's Day Alliance, and a reformer who has been present on several past occasions in Albany, was given two or three minutes, but devoted his entire time to the question of Sunday shows and apparently forgot that censorship was under discussion. The Rev. O. R. Miller concluded the day's program and the hearing closed at 7:45.

Those Present

Among those present at the hearing were the following: Oscar A. Price, Associated Producers; William A. Brady, president of the National Association of the Motion Picture Industry; Frederick H. Elliot, executive secretary, and Lloyd Willis, publicity director of the same organization; George A. Skinner, Educational Films; H. D. Connick, Lee Counselman, E. J. V. Ludvigh, Gayer G. Dominick, John C. Flinn, R. W. Saunders, Famous Players-Lasky; William Fox and Saul E. Rogers, Fox Film; Gabriel L. Hess, F. A. Gudger and George P. Bissell, Goldwyn Pictures; John G. Pembleton, Griffith's Enterprises; Paul H. Cromelin, Inter-Ocean Film; Harry J. Shepard, Kineto Company of America; Paul Gulick, L-K-O Pictures and Universal; J. Robert Rubin, Metro, Anita Stewart Productions and Louis B. Mayer, Inc.; David Bernstein and Charles E. Danforth, for Marcus Loew; I. E. Chadwick, Merit Film; M. S. Epstein and Mrs. R. Gleason, Norma and Constance Talmadge companies; Morris Kohn, Realart; Charles C. Pettijohn, Selznick; John M. Quinn, Vitagraph; Cathrine Curtis, Associated First National and the Cathrine Curtis Productions; Edward Earl, Nicholas Power; H. S. Lott, Bell & Howell; while the state association of exhibitors was represented by its president, Charles L. O'Reilly, W. H. Linton of Utica, treasurer, and Samuel I. Berman, secretary.

Moving Picture World prints more reviews and better reviews than any other publication in the field. This is only part of the actual and consistent service continually rendered to exhibitors and all the other elements of the industry.

We don't claim perfection but we do proclaim our honest views on the merits or demerits of any and all productions. The longer you read Moving Picture World the more you realize that it never straddles.

Four Censorship Bills Are Defeated

(By Wire to Moving Picture World)

Dertoit, Mich., April 28.

We win! Following a bitter two-hour fight the Senate today voted 20 to 9 to refuse to take the censorship bill from the state affairs committee. Senator Tufts, chairman, refused to report the bill out. Senator Wood said 45,000 petitioners were represented in day against the measure.

MICHIGAN MOTION PICTURE EXHIBITORS ASSOCIATION,
Per A. J. Moeller.

On April 28, also, censorship was defeated in Rhode Island. During the last few days it was beaten in Wisconsin, and the McCoy bill, providing more drastic censorship for Ohio, has been killed.

All Censor and Blue Law Bills Dead in California

There will be no moving picture censorship or Sunday closing bills passed at the present session of the California Legislature. One by one the numerous measures along these lines have been weeded out, the last censorship bill having died a painless death at Sacramento on April 19, when the Assembly Committee on Public Morals voted to postpone action indefinitely on the Colburn measure.

The reform element did not confine its attention to one censorship bill, but introduced a number, ranging from the Eden bill, a sugar-coated measure which provided for the dividing of pictures into various classes and the exploitation of them along lines prescribed by the Board of Review, to the Colburn bill which sought to establish a state board of censors with wide powers.

The Allied Amusement Industries of Northern California maintained representatives at Sacramento throughout the session of the legislature, and it is largely due to its untiring efforts that the various measures were killed in committee.

Kansas City Picture Men Take Up Censor Question

The Kansas City Motion Picture Association has appointed committees, headed by President D. H. Harding, Charles Burkey and Lawrence Goldwyn, and composed of the civic societies and women's clubs and a commitee from the Film Board of Trade, to take up the matter pertaining to an amendment to a part of the censorship ordinance.

This committee has been successful in eliminating the agitation put forward to force another censorship ordinance up exchanges and exhibitors of this city.

Text of Proposition Submitted Miller Entailing No Hardships Upon Industry

HERE is the proposition submitted to Governor Nathan L. Miller at the hearing in Albany last Tuesday on the Lusk-Clayton censorship bill, and which may result in a compromise measure being effected, which will not only bring about pictures to which there can be no objection, but which will not entail hardships upon the industry such as are embodied in the censorship measure now before the governor:

To His Excellency, the Governor:

The undersigned represent the producers of about 95 per cent. of the moving picture films released for exhibition in this country.

While believing that most of the films exhibited in American theatres are free from objection, we recognize that a certain number of films and advertisements of films have been so objectionable as to bring discredit on the entire moving picture industry.

We also recognize that the moving picture industry has not thus far wholly succeeded in working out effective measures to prevent the exhibition of objectionable films and advertisements.

We agree that the public interest requires that effective measures be taken to prevent the exhibition of objectionable films and advertisements. For reasons which have been very fully stated at the legislative hearings, we do not believe that this can be effectively accomplished by state censorship, especially considering the danger that censorship in a few states, including New York, will be followed by censorship in most of the states.

We believe that what may be termed multiple state censorship will not only fail to accomplish the desired result in preventing the exhibition of objectionable films, but will result in enormous injury to a great industry which furnishes the chief amusement of the majority of the American people and in which vast amounts of capital are invested.

We believe the subject of the most effective means of ridding the moving picture industry of objectionable productions cannot adequately be dealt with until it has been fully studied not only by the producers and theatre owners, but also by some competent commission charged primarily with the protection of the public. We would welcome the appointment of such a commission and would co-operate with it in every way within our power.

We therefore respectfully request you to appoint a commission of five disinterested persons qualified by their experience and their interest in public affairs to make a thorough and sympathetic investigation of the moving picture industry and report to you their recommendations as to the best means of protecting the industry and the public against objectionable films and advertisements. We will be glad to provide funds for the compensation and expenses of such a commission and of such a staff of assistants as they may find it necessary to employ.

We propose at once to establish and to maintain an editorial committee supported by the principal producers of moving pictures, to whom we will submit all films of our own production and whose directions we will follow. It is also intended that all other producers in this country will be afforded an opportunity of submitting their films to this editorial committee.

We propose to do everything in our power to prevent the exhibition of films hereafter released which have not been approved by the new editorial committee. As a means of accomplishing this end, the producing companies whom we represent will pursue the policy of withholding their service from theatres that insist on exhibiting films hereafter released that have not been approved by the new editorial committee. We believe that by these means we will soon be able effectively to protect the industry against the exhibition of objectionable films and advertisements.

If you will act upon our suggestion of appointing a commission we will be guided by its advice as to the organization and procedure of the new editorial committee.

We very much hope that the commission you will appoint will reach the conclusion that the interests of the public and of the moving picture industry can effectively be protected through the voluntary machinery we propose to create along the lines above outlined. If, however, the commission should report that other measures are necessary effectively to protect the public against objectionable films and advertisements without undue interference with the legitimate operations of the moving picture industry, we pledge our co-operation to carry such measures into effect.

We earnestly hope that after considering the program we propose and our assurances of co-operation you will conclude that the public interests do not require that the censorship bill, recently enacted by the legislature, should become a law.

Dated, New York, April 25, 1921.

The companies which signed the petition to the governor and the officials whose signatures are affixed to the petition are as follows:

FAMOUS PLAYERS-LASKY CORPORATION
By. H. D. H. Connick, Chairman, Finance Committee.

REALART PICTURES CORPORATION
By H. D. H. Connick

METRO PICTURES CORPORATION
By Richard A. Rowland, President

GOLDWYN PICTURES CORPORATION
By Gabriel L. Hess, Secretary

ASSOCIATED PRODUCERS, INC.
By Oscar A. Price, President

TRIANGLE FILM CORPORATION
By P. L. Waters, President

ROBERTSON - COLE DISTRIBUTING CORP.
By Rufus S. Cole, President

SELECT PICTURES CORPORATION
By Lewis J. Selznick, President

D. W. GRIFFITH, INC.
By Albert L. Grey, Vice-President.

VITAGRAPH, INC.
By John M. Quinn, General Manager.

EDUCATIONAL FILM CORP. OF AMERICA
By E. W. Hammons, President

ASSOCIATED FIRST NATL. EXHIBITORS CIRCUIT, INC.
By J. D. Williams, Manager

NORMA TALMADGE FILM COMPANY
By Joseph M. Schenck, President

CONSTANCE TALMADGE COMPANY
By Joseph M. Schenck, President

COMIQUE FILM COMPANY
By Joseph M. Schenck, President

HOPE HAMPTON COMPANY
By J. E. Brulatour, President

INTER-OCEAN FILM CORPORATION
By Paul H. Cromelin, President

FOX FILM CORPORATION
By Saul E. Rogers, Vice-President.

ANITA STEWART PRODUCTIONS, INC
By P. C. Mooney, General Manager

LOUIS B. MAYER PRODUCTIONS, INC.
By P. C. Mooney, General Manager

BAUMER FILMS, INC.
By N. J. Baumer, President

THE SELZNICK CORPORATION
By C. C. Pettijohn

PIONEER FILM CORPORATION
By M. H. Hoffman, Vice-Pres. & Gen. Mgr.

KINETO CO. OF AMERCA
By C. Urban, President

ARROW FILM CORPORATION
By W. E. Shallenberger, President

WARNER BROTHERS
By Albert Warner

EQUITY PICTURES CORPORATION
By J. J. Schnitzer, President.

Adventists Speak Out

Opposition to action on the part of Congress looking to prescribing what the sponsors of Blue Law legislation term to be the proper observance of the Sabbath has been voiced by the General Conference Committee of Seventh-Day Adventists. A copy of a memorial adopted by it, giving reasons why the Adventists are opposed to Sunday legislation, has been presented to the United States Senate by Senator Miles Poindexter, of Washington State.

Al Christie has started on another all-star comedy called "Nothing Like It," with Dorothy Devore, Earl Rodney, Eddie Barry, Helen Darling and Eugene Corey as leading players.

Hampton Asks for Exhibitor Head

Proposes That a National Body Should Be Led by a Representative of the Retail Branch of the Industry

SOMETIMES it pays us to disregard details and, cutting through the underbrush that obscures vision, go directly to the point.

One pressing need in the motion picture industry today is unification of warring elements. If it is possible to bring about harmony inside the industry, it will be possible to meet successfully the menace of censorship, blue Sunday laws and taxation.

How, then, is it possible to accomplish harmony so that a united industry can move to a solution of its problem?

The Reason Why

Efforts up to date have ben unsuccessful, due, I believe, to our lack of courage to admit that the industry can never be united until an exhibitor is put at the head of a national association.

It may be startling for a producer to express an opinion such as this. But it seems to me that the logic of the situation compels every fair-minded man to admit that our lack of harmony, our civil war, is due to our failure to realize the position of the exhibitor in the industry.

The "producer" is precisely what the term indicates—he produces the product, which is passed along to the middleman or the distributor for sale to the retailer. In almost any other industry the retailer occupies a position subordinate to that of the manufacturer, but distinctly and emphatically this is not the case with motion pictures. In this industry the exhibitor is exceptionally important because of the peculiar relation of pictures to the public.

In a Peculiar Position

The theatre owner is not merely a buyer and seller of commodities as is the shoe merchant, the dry goods man or any other retailer in the town. The exhibitor occupies a position somewhere between the newspaper, the public school and the church. He is not a mere retail merchant—he is a provider of entertainment and education, and that places him in an extremely peculiar, important position in his community.

The exhibitor, because of the very nature of his business, must meet not only the problems of a retail merchant, but he must face continually the criticisms and attacks of all the people who disapprove of the type of merchandise he is selling. Unlike any other retail merchant, the theatre owner must deal daily, almost hourly, with the reform elements in his community. When we say that he is in the front-line trenches, we do not exaggerate his position.

Autocratic Control Impossible

If some of the men who sit in Longacre Square and attempt to control this industry from Broadway hotels would spend a few months in dealing with exhibitors' problems face to face, they would soon realize that this industry cannot be ruled autocratically by any group, no matter whether it is composed of producers, distributors or exhibitors.

The industry is too big; it is spread over too much territory; too much brains and too much intelligence are involved in it to permit it to be controlled by any autocratic group. Primarily it is necessary that this industry be controlled democratically. That is to say, it must be controlled by the majority of the people who have investments of money, energy and thought in the industry.

We print herewith a suggestion from Benjamin B. Hampton which is his idea of a solution of the problems of the industry. The views of "Moving Picture World" on this subject are fully set forth on pages 32 and 33, this issue. We believe that several plans will be forthcoming. In fact, we have had another suggestion for three organizations which will function independently with a general committee to settle the questions which affect the entire industry. We present Mr. Hampton's views in accord with our usual policy of the open forum and invite others to submit such ideas as may seem to them to be wise and helpful.

—Editor.

Biggest Commercial Group

This brings us logically to the largest group in the industry, undoubtedly the exhibitor group. More people are employed in the exhibition of pictures, more capital is invested in exhibition, more problems have to be met by exhibitors in their dealings with the public. Unquestionably, from the standpoint of its size and from the standpoint of capital invested, the exhibitor group is by far the most important commercial group in the industry.

Not alone is the commercial angle to be considered. To my mind, unquestionably the most important phase of the entire situation is the relation of the exhibitor to the public. I repeat that he is the man who comes into direct daily contact with all the elements that are fighting motion pictures. The producer is isolated, insulated—he is a long, long way off from attack. The exhibitor meets it every day, every hour at his box office. Every Evangelist who goes to a town and starts a Blue Sunday agitation, every reformer who wants censorship, whether city, state or federal, attacks the exhibitor in his own town at his own box office.

Advocates Frankness

I believe the one way to bring about harmony in the industry is to admit the facts, and go frankly to the exhibitors and say to them:

"Gentlemen, we want you to nominate the president of a national association. We will line up with you to bring about harmony, to meet the common enemy and to work out our problems. We recognize that you furnish us with our contact with the public. It is through you that we must deal with the public, and therefore we accept your leadership in these relations."

Offered Impersonally

In order that there may be no misunderstanding as to my personal position in this matter, let me say that my suggestions are offered impersonally. I am here dealing with no individuals and no associations.

Distinctly and emphatically I am not criticizing any associations nor any individuals connected with any of the associations now in existence. My efforts to bring about better understanding of the problems and perils of motion pictures are impersonal. Whatever little I can do, in writing or speaking, is done freely, because of my faith in pictures and my belief that the public needs pictures.

I want to see the art progress and the industry grow greater. In stating my conviction that a united industry is not possible until producers and distributors willingly accept an exhibitor as the head of a national association, I am not referring in any way, directly or indirectly, by statement or by innuendo, to any existing organization, nor to any persons.

Dog Won't Be Wagged

My earnest feeling is that in our efforts to create a national association that will embrace all the elements of the industry, we have been in error in disregarding the logic of the situation. We have been trying to cause the tail to wag the dog, and the dog will not be wagged by the tail.

There was a time, years ago, when the producer or the distributor was the dominating factor in the industry. We ought to frankly recognize the fact that this era passed out of existence when the nickelodeon began to disappear. The exhibitors are today sound, solid, responsible business men with millions of dollars permanently invested in their enterprises. Consequently their relation toward the business must be one of permanence.

The Time Is Now

Too many producers and distributors are impelled by a desire for quick and

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Matter of Stage Decoration Is as Vital as Adept Embellishment of Auditorium

Fourth in Series of Articles by P. Dodd Ackerman on Theatre Embellishment

HAVING discussed simple decorative schemes for your theatre, we will for the moment try to afford you information that will be of value in further creating a pleasing and satisfying effect on the eyes of the patrons of your house by taking up the matter of stage decoration. This is as vital and important as the artistic embellishment of the auditorium. The first thing to consider is: what is the relative value of your stage to the rest of the house? The best answer I can suggest to this query is to compare your stage settings to the exhibit of frame pictures on the walls of an art gallery. The architecture of your theatre, by the same token, represents that of the building containing the art exhibit.

In the matter of an exhibition of paintings, after all is said and done, is to please the eye. The same holds good in the installation of artistic stage settings. A clever showman, being a master of his craft, recognizes the fact that if your appeal to the eye meets with success, the mind follows and success crowns your work with that degree of appreciation that marks box office activity.

Don't pile a lot of junk on your stage. This is my first and most important admonition. Having made a mental resolve that you are going to stick hard and fast to this warning, the next thing to do is to study the strength and weakness of the architecture of the auditorium. Then lay out your stage decorative scheme so that whatever you do will assimilate with the decorative color scheme of the rest of the house. By this I mean the interior. It is not to be considered that you are bound by the restricted architectural design, for by so doing you throttle the imagination and thus put a limitation on creative suggestions.

For example, if your house is treated in the Adam period, it is not necessary to repeat this on the stage excepting as to color. Again let me warn you not to let your inclinations lead you to the fatal error of installing ponderous architecture or over-ornate decorative schemes. Of course, you understand this article is intended for houses that have been constructed so as to permit, from time to time' of stage settings intended to enliven interest in the motion pictures shown. These settings assist materially in creating an atmosphere conducive to thorough enjoyment of the entertainment presented. They are not alone valuable in helping to put the picture over, but they also furnish a splendid background for your orchestra or singers.

Two Decorative Plans

I have made a careful survey of many motion picture theatres. I have observed that in the great majority of cases that there are two generally accepted plans of decoration employed. One is the all-built scenes. This consists of a series of wings and flats suggesting an interior of an unknown, nondescript period. It could be just as easily designated an early Byzantine as a modern Philadelphia gothic. The very nameless period of this setting has anything but a salutary effect on the eyes of the audience, whether they know anything about architectural decoration or not.

While we are on this line, I want to tell you of a theatre that I visited located in a large city and which was one of the principal motion picture houses in the town. When the act curtain went up I saw a stage setting, the front part of which disclosed an exterior of tropical foliage, back of which was a street scene beyond any question of a doubt a mill town in

(*Continued on page* 40)

Stage setting designed, furnished and installed by P. Dodd Ackerman Scenic Studios, Inc., for Messrs. Wilmer & Vincent in their new theatre at Allentown, Pa.

U. S. Should Demand Film Reciprocity with Germany, Declares Carl Laemmle

THE United States has nothing to fear from an invasion of German films," said Carl Lacmmle, president of the Universal Film Manufacturing Company, in discussing the demand for a tariff against German films coming into this country.

"In fact, I believe that America should welcome the best films not only from Germany but from every other nation on the face of the globe where productions are made. I am firmly of the belief that the American producer is the superior of any other nationality, and I have been in a position where I could see at first-hand productions made in every large producing center outside of the United States.

"But I am strongly of the opinion that our government should immediately make every endeavor to have the barrier which Germany has raised against our films removed. Foreign countries have every freedom for bringing films into this country, and there should be no reason in the world why American films should not have the same privilege in the foreign countries.

"As it is, Germany permits only 15 per cent. of the total amount of films in circulation in Germany to be brought in from foreign countries, and America has to take its chance on about 2 per cent. This is entirely unjust and in my opinion is a matter with which our government alone can successfully cope.

"I said that we had nothing to fear from German films, and the three examples which have been quoted in discussion do not change my opinion in the least.

"I am frank to say that there may be other pictures made in Germany or in England or in France which may be brought to this country and may make money here, but I am also frank to say that we have nothing whatever to fear as a producing company from the productions as a whole, made abroad. As far as I am concerned, I am for free films in every country, but I am for putting an embargo on the films of every country which puts an embargo on ours."

A TENDER MOMENT
In "Salvation Nell," featuring Pauline Stark, produced by Whitman Bennett for First National

Stage Decoration Vital

(*Continued from page 39*)

New England. There is no excuse for stage settings of this character. They destroy the very purpose intended by decorative stage settings.

First, the Size of the Screen

There is another example here in New York City of what not to do. It is a prominent house on the main thoroughfare of the city. The stage setting is an ancient type set out of adjustment with its splendid surroundings. Almost directly across the street is another prominent theatre that displays a simple stage decoration, ample in every way, costs less than the other, yet it appeals because it is harmonious. It is a perfect example of assimilation of stage and auditorium.

The first thing that we must do is to determine through the employment of a projection expert the exact size of the screen that can be used in your theatre, its location on and above the stage level. Having determined this, you can then locate the boundaries of your settings. We will assume that you have decorated your theatre in good taste, with nothing vulgar in color treatment or eccentric in the matter of architecture and draperies. We will go further and take it for granted that our previous suggestions as regards the employment of grey and old rose as the predominating colors are in evidence in your house.

The Color Scheme

Let us also assume that the Adam period in architecture characterizes your theatre, because this period is dignified, though plain and yet exceedingly pleasing to the eye. Your act curtain is made of a fabric in old rose color. If the stage decoration is the framed type scenery, flat, a good procedure would be to paint this surface six or eight tones darker than the grey of the auditorium. Stipple upon this surface a lighter grey color combined with another stipple of gold bronze. This gives a sense of color vibration that is most pleasing to the eye.

The opening, back of which the screen is placed, should have a pair of deep colored old rose curtains operating in a horizontal manner. To further embellish the scene utilize decorations in old rose color. In order to give a sense of necessity for the scene, use furniture, old vases, lamps and flowers. In other words, create the illusion of a habitable room. By so doing you destroy the mental impulse of disregarding the whole affair as an artificial medium to fill space. As a consequence, you will dispel a desire on the part of the audience to characterize the usual hackneyed stage setting as a thing that never existed and never will.

Would Tax Theatres for School Funds

Fifty picture exhibitors, members of the Texas Exhibitors Association, have adopted resolutions opposing the proposed tax of one cent on each admission ticket to be assessed by the state for the maintenance of the rural schools. Annie Webb Blanton, state superintendent of public schools, proposed the measure.

The exhibitors claim that the proposed tax will cause a number of the smaller exhibitors to go into bankruptcy.

E. T. Peter, president of the association, also moved that the association go on record as opposing the proposed state censorship. The motion was carried.

Garner Would Simplify Gathering of All Taxes

The adoption of a national policy of taxation and the confining of federal tax levies to a few channels may be suggested to Congress by the Democratic organization of the House of Representatives, according to current gossip at the Capitol. Leaders of the minority are pointing out that the policy of "going all over the lot" for the purpose of gathering funds for the support of the federal government should be supplanted by a more direct method and so eliminate the continuous turmoil due to the activities of interests and individuals who desire to lighten their own burdens by shifting them to others.

Such a proceeding, according to Representative John Garner, of Texas, leading Democratic member of the House ways and means committee, who has discussed the matter with other Democrats on that committee, would afford the business of the country an opportunity to know what constituted the government's policy with reference to revenues.

According to Mr. Garner, the national policy should embrace not more than four sources for raising revenue—inheritance, income, customs and tobacco taxes. All save these four taxes should be repealed.

Mortgage Due

Suit has been filed by James Roddy in an action in the New York Supreme Court to foreclose an $8,000 mortgage on a piece of property at 107th street and Third avenue, owned by the B & H Photoplay Corporation and Harry Blicher and Marcus Greenberg. Only $400 has been paid on account of the mortgage. Roddy petitions the court to order the sale of the property to reimburse him for $7,600 and to name a receiver for the property.

Censoring the Censor

BY HEYWOOD BROUN

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MICE and canaries were sometimes employed in France to detect the presence of gas. When these little things began to die in their cages the soldiers knew that the air had become dangerous. Some such system should be devised for censorship to make it practical. Even with the weight of authority behind him, no bland person, with virtue obviously unruffled, is altogether convincing when he announces that the book he has just read or the moving picture he has seen is so hideously immoral that it constitutes a danger to the community. For my part I always feel that if he can stand it, so can I. To the best of my knowledge and belief, Mr. Sumner was not swayed from his usual course of life by so much as a single peccadillo for all of "Jurgen." There is not even any evidence that he teetered. His indignation was altogether altruistic. He feared for the fate of weaker men and women.

Every theatrical manager, every motion picture producer, and every publisher knows, to his sorrow, that the business of estimating the effect of any piece of imaginative work upon others is precarious and uncertain. Genius would be required to predict accurately the reaction of the general public to any set piece which seems immoral to the censor. For instance, why was Mr. Sumner so certain that "Jurgen," which inspired him with horror and loathing, would prove a persuasive temptation to all the rest of the world? Censorship is serious and drastic business; it should never rest merely upon guesswork and more particularly not upon the guesses of men so staunch in morals that they are obviously of distant kin to the rest of humanity.

The censor should be a person of a type capable of being blasted for the sins of the people. His job can be elevated to dignity only when the world realizes that he runs horrid risks. If we should choose our censors from fallible folk we might have proof instead of opinions. Suppose the censor of "Jurgen" had been someone other than Mr. Sumner, someone so unlike the head of the vice society that after reading Mr. Cabell's book he had come out of his room, not quivering with rage, but leering and wearing vine leaves. In such case the rest would be easy. It would merely be necessary to shadow the censor until he met his first dryad. His wink would be sufficient evidence and might serve as a cut for the rescuers to rush forward and save him. Of course, there would then be no necessity for legal proceedings in regard to the book. Expert testimony as to its possible effects would be irrelevant. We would know and we could all join cheerfully in the bonfire.

To my mind there are three possible positions which may logically be taken concerning censorship. It might be entrusted to the wisest man in the world, to a series of average men—or be abolished. Unfortunately, it has been our experience that there is a distinct affinity between fools and censorship. It seems to be one of those treading grounds where they rush in. To be sure, we ought to admit a prejudice at the outset and acknowledge that we were a reporter in France during the war at a time when censors seemed a little more ridiculous than usual. We still remember the young American lieutenant who held up a story of a boxing match in Saint-Nazaire because the reporter wrote, "In the fourth round Macbeth landed a nice right on the Irishman's nose and the claret began to flow." "I'm sorry," said the censor, "but we have strict orders from Major Palmer that no mention of wine or liquor is to be allowed in any story about the American army."

Nor have we forgotten the story of General Pétain's mustache. "Why," asked Junius Wood of the "Globe," "have you held up my story? All the rest have gone."

"Unfortunately," answered the courteous Frenchman, "you have twice used the expression, General Pétain's 'white mustache.' I might stretch a point and let you say 'grey mustache,' but I should much prefer to have you say 'blond mustache'."

"Oh, make it green with purple spots," said Junius.

The use of average men in censorship would necessitate sacrifices to the persuasive seduction of immorality, as I have suggested, and moreover there are very few average men. Accordingly, I am prepared to abandon that plan of censorship. The wisest man in the world is too old and too busy with his plays and has announced that he will never come to America. Accordingly we venture to suggest that in time of peace we try to get along without any censorship of plays or books or moving pictures. I have no desire, of course, to leave Mr. Sumner unemployed—it would perhaps be only fair to allow him to slosh around among the picture postcards.

Once official censorship has been officially abolished, a strong and able censorship would immediately arise consisting of the playgoing and reading public. It is a rather offensive error to assume that the vast majority of folk in America are rarin' to get to dirty books and dirty plays. It is the experience of New York managers that the run of the merely salacious play is generally short. The success which a few nasty books have had has been largely because of the fact that they came close to the line of things which are forbidden. Without the prohibition there would be little popularity.

To save myself from the charge of hypocrisy I should add that personally I believe there ought to be a certain amount of what we now know as immoral writing. It would do no harm in a community brought up to take it or let it alone. It is well enough for the reading public and the critic to use terms such as *moral* or *immoral,* but they hardly belong in the vocabulary of an artist. I have heard it said that before Lucifer left Heaven there were no such things as virtues and vices. The world was equipped with a certain number of traits which were qualities without distinction or shame. But when Lucifer and the heavenly hosts drifted into their eternal warfare it was agreed that each side should recruit an equal number of these human, and at that time unclassified, qualities. A coin was tossed and whether fair chance or sharp miracle, Heaven won.

"I choose Blessedness," said the Captain of the Angels. It should be explained that the selection was made without previous medical examination, and Blessedness seemed at that time a much more robust recruit than he has since turned out to be. A tendency to flat foot is always hard to detect.

"Give me Beauty," said Lucifer, and from that day to this the artists of the world have been divided into two camps—those who wished to achieve beauty and those who wished to achieve blessedness, those who wanted to make the world better and those who were indifferent to its salvation if they could only succeed in making it a little more personable.

However, the conflict is not quite so simple as that. Late in the afternoon when the Captain of the Angels had picked Unselfishness and Moderation and Faith and Hope and Abstinence, and Lucifer had called to his side Pride and Gluttony and Anger and Lust and Tactlessness, there remained only two more qualities to be apportioned to the contending sides. One of them was Sloth, who was obviously overweight, and the other was a furtive little fellow with his cap down over his eyes.

"What's your name?" said the Captain of the Angels.

"Truth," stammered the little fellow.

"Speak up," said the Captain of the Angels so sharply that Lucifer remonstrated, saying, "Hold on there; Anger's on my side."

"Truth," said the little fellow again but with the same somewhat indistinct utterance which has always been so puzzling to the world.

"I don't understand you," said the Captain of the Angels, "but if it's between you and Sloth I'll take a chance with you. Stop at the locker room and get your harp and halo."

Now today even Lucifer will admit, if

(*Continued on page* 44)

Jule Allen Denies Rumored Capitulation in Canadian Battle with Famous Players

JULE ALLEN, general manager of Allen Theatres, Ltd., Toronto, has issued a vigorous denial of a report that the Allen interests in Canada will be amalgamated with the Famous Players Canadian Corporation of Toronto. Both the Allens and the Famous Players company have been engaging in a more or less spectacular race with the building of new picture theatres throughout Canada and it had been whispered that the end of the battle was in sight. It had been announced in Toronto that the rival interests would join forces and that the struggle for predominance would be called off.

The report that the Allens and N. L. Nathanson, the latter representing the Famous Players Canadian Corporation, would cease hostilities, apparently hinged upon a situation which developed in Calgary, Alberta, where both sides have been building large new theatres. It was in Calgary that the Allens practically made their real start with big theatres, but their first "big" theatre is now nothing compared with the great palaces that are now being erected and operated.

Capitol Opens First

As in various other cities of Canada, both parties were busily engaged in the erection of fine houses. The Famous Players' theatre, the Capitol, is scheduled to open within a week or two, while the Allen house is far from being completed. This gave rise to the impression that the Allens were not intending to open the new house at all and that they would be found with the Nathanson group.

"Our Calgary theatre will open in about three months," declared Jule Allen. "Though we might have rushed the building, it is our plan to give the public something elaborate and complete in every detail. We are independent of the Famous Players' theatre, which will open before ours."

Announcement has also been made that H. J. Allen will be the manager of the new Calgary theatre belonging to the Allens. He recently visited Toronto on important business, it is stated. On the other hand, N. L. Nathanson recently made the trip to the Canadian West "on important business," too.

Developments in picture theatre circles in Canada are being watched with a great deal of interest. The Allens are now operating fifty-five new and up-to-date picture theatres in thirty different cities in Canada, and other houses are in course of construction. The Allen theatres are competing, in many instances, with theatres which have been built or acquired by the Famous Players Canadian Corporation. There is practically direct competition between the two groups all along the line from Vancouver to the Atlantic Coast.

The Allens have built their theatres with the aid of local capital, shares being floated as popular investments, while the Nathanson company has been backed by capitalists who have provided their own funds largely for new theatres. The Famous Players Canadian Corporation has been engaged in a strenuous building campaign during recent months with the result that new "Capitol theatres," as their new houses are generally called, have sprung up in many cities. The Capitol theatres are being opened at Montreal, Ottawa, Kitchener, Winnipeg, Regina, Calgary, Vancouver and elsewhere. Their other houses have been opened at Oshawa, Sault Ste Marie, Peterboro, and other places.

Canada does not have more than about 1,000 picture theatres, but the country has been the great battleground for two great competing organizations whose holdings rival the theatre chains of the largest corporations in the United States or Great Britain.

"Reputation" Premier at Hotel Astor

Next Monday afternoon, at 2:30 o'clock, in the grand ballroom of the Hotel Astor, Carl Laemmle will present Priscilla Dean in her new, big production, "Reputation." Invitations have been issued to all exhibitors in the New York zone and reviewers. A special musical score has been arranged by James C. Bradford to be rendered by an orchestra of twenty-seven pieces, personally conducted by Mr. Bradford.

The first print arrived from the West Coast last Monday, and after being privately viewed, the unanimous opinion of the Universal officials is that it is the greatest dramatic effort of Priscilla Dean's screen career. It is stated that "Reputation" will be a revelation even to her admirers and critics who have predicted great things for her.

Loew Wins Cleveland Suit to Prevent Others From Showing First Nationals

ONE of the biggest film events in Cleveland occurred last week when the district court of appeals handed down a decision confirming the original verdict of the common pleas court against the First National Exhibitors' Circuit and the Associated First National in the suit for injunction brought by Loew's Stillman Theatre to prevent showing of the Chaplin, Talmadge and Ray pictures in any other but a Loew theatre for first run in Cleveland. The decision also upheld the claims of the Loew interests that their original franchise was still in effect.

The decision came just as the new Allen Theatre had started advertising a showing of "Passion" with a big prologue and at advanced prices. The Loew interests immediately went into court for an injunction to restrain the showing of "Passion," claiming that they had the rights to this picture as well as any other First National, and for three and a half days the trial progressed, meantime the Allen Theatre continuing to advertise it and to rehearse its prologue. The day before the opening, the trial came to a close and the judge granted a temporary injunction and the Allens were obliged to obtain another picture, after spending almost $5,000 in advertising.

This was the third verdict in favor of Loew's in three different courts in this controversy. It also affects Toledo, where Loew's also held a franchise.

The court actions were brought last September by Loew's and in the meantime not a single Talmadge, Ray or Chaplin picture has been shown in Cleveland or Toledo.

Loew's claimed their franchise, upon which they received pictures from First National for two years, was still in effect, although the new franchise in the Associated First National was sold to others when Loew's refused to buy it. The reason for not buying it was because Loew's objected to the increased prices as asked by the new First National.

The case was first decided in favor of Loew's in common pleas court and then appealed to the court of appeals. After two months this court affirmed the lower court's decision.

Missouri Delegation Plans Minneapolis Visit

The Motion Picture Theatre Owners of Missouri are preparing to send a full delegation to the second annual convention at Minneapolis on June 7, 8, 9. The delegation will be headed by President Charles T. Sears, of Brookfield, Mo. The intention of the Missouri delegates is to make an intensive drive to have the 1922 convention held in Kansas City. In addition to the sixteen delegates and sixteen alternates, many of the men will take their wives. It is also thought that many of the exhibitors in this territory will attend.

American Films Lose Ground Overseas; Correspondent Urges Selling in Francs

(*Special to Moving Picture World*)
Paris, April 18.

THERE is a possibility that the American producer who had the bulge on the world's markets prior to the epochal year of 1914 may come to see before it is too late that the conditions of yesteryear do not prevail today.

He may come to see that a new and vigorous crop of competitors has sprung up where before was untilled soil. It may be borne in upon his mind that, if he is to maintain his former ascendency, he will henceforth be obliged to press into service whatever resources of brains and money he can muster, in order to withstand successfully the invasion of his domain by foreign producers.

These producers, if he does not know it already, will soon convince him of the unprecedented efforts they are making to supplant him. Moreover, the existing economic incongruities happen to contribute to the success of the foreigner's exploitation.

Discourages Trading

By this discomfiting route, I come to my thesis, which is concerned with the effect produced by the present disparity of the money exchange upon the importation to Europe of American-made photoplays.

Summarily, it may be said that the effect of such a disparity is to stimulate the production of European films for European markets. A further effect is that it discourages the purchase of American films by foreign distributors, for the reason that the Americans insist upon selling on a dollar basis. A still further effect is that it discourages the selling of European-made films to the United States.

Every time the European buyer makes a purchase of an American film, he assumes a risk because of the continual fluctuation of money values. Eliminate this risk, which in nine cases out of ten the European purchaser is unwilling to take, and American sales would thereby and at the same time increase.

Sell in Francs

The one and only way to eliminate it is for the American producer to sell in francs, or the money denomination of the country to which he is exporting. He will be obliged to do this, if he intends to compete during the present crisis in the European markets. It is this crucial point of which the American producer does not yet seem to have realized the full significance.

The selling in francs of European productions encourages activity in the European industry, because a calculation as to the probable exhibition value of a picture can be made almost to a centime, for all receipts are in local currency. The French, generally, when purchasing an American film, pay a certain amount down and the balance when the negative is sent over. Meantime, the exchange may have gone steeplechasing.

Printing Costs Different

The difference in printing costs in Europe and the United States is striking. The price in France is from 1 fr. 15c. a metre on Pathe stock to 1 fr. 45c. on kodak stock. Prints of Afga (German) stock may be had at 1 fr. 25c. the metre.

Prices asked by companies in the United States range from 4 to 5 cents a foot, which is equivalent to 2 fr. 25c. and 2 fr. 85c. a metre. France requires from eight to fifteen prints, which makes a difference in printing costs of as much as 24 fr. a metre or 8 fr. a foot in printing only. The result is that all French printing is done on European stock by European houses.

Holland, Switzerland and Spain, having no abnormal exchange, are the beneficiaries of the untoward conditions described. The great financial benefit which these countries derive from the purchase of films in France, Germany and Italy naturally discourages the purchase by these countries of films made in the United States. Spain, for example, can buy a French, German or Italian picture at what an American export house would deem a ridiculously low price.

The unfortunate results of the low exchange in European countries are no more powerfully illustrated than in the Balkan states and in Italy, as well as the majority of the Central European states, where the purchase of American pictures on the dollar basis is practically impossible, owing to the fact that the dollar in these countries is out of sight, costing as much in some cases as fifty times its pre-war price.

Such films as are bought in these states are in many instances purchased at absolute loss for the purpose of keeping up a standard program. The houses purchase only what they positively require. These purchases consist for the most part of features. American comedies are out of the question. In many cases the negatives are duped and the dupes sent to the central states and sold for what they will bring.

The prices asked at present for good American productions encourage the exhibition of meretricious films. These films are unfavorably criticized. They encourage the purchase of European productions by renting companies which have a policy of putting out programs each week, instead of renting individual pictures on their merits. These programs must have American-made films, but only the flotsam and jetsam of the studios can be afforded.

There is one question, which, it seems to me, the American producer cannot afford to regard with his present unconcern. That is the matter of propaganda. Every American-made film shown in a European city is propaganda. It results in a subtle, but actual, benefit or harm to the overseas republic. There is only one nation on earth at the present time that seems to estimate at its proper value the advantage of film propaganda. That nation is Germany. Deliberately discouraging the importation of foreign productions, Germany is encouraging the exportation of home-made films at every opportunity.

Arkansas Meets

Unanimously condemning the making of films depicting the life of Clara Smith Hamon and voting that any exhibitor-member showing any such pictures "shall be subject to expulsion from membership," the first semi-annual meeting of the Motion Picture Theatre Owners of Arkansas was held on April 4 at the Hotel Marion, Little Rock. President C. A. Lick, owner of the New Theatre, Fort Smith, presided.

Secretary O. C. Hauber, who is general manager of the Hauber theatres at Camden, England and Conway, arranged an interesting program of speeches. A valuable address on "Advertising from the Viewpoint of the Church" was made by W. A. Nance, manager of the Hauber Theatre at Conway and a minister. Urging the value of courtesy and cleanliness in the conduct of a picture house, he declared that now is the time for an exhibitor to take his rightful place as a leader in his community.

F. L. Clarke, of Hazen, described "The Troubles of a Smalltowner" and President Lick discussed "Reserved Seat Pictures" as one way of creating interest in the better pictures at an increased cost of admission on special occasions.

Importation Opposition Most Ill-Timed, Ill-Advised and Illogical, Says Company

THE agitation against the importation of foreign films, especially those of Germany, is ill-timed, ill-advised and illogical," says the Export and Import Film Company, of New York. "Perhaps the agitators do not know that 95 per cent. of pictures shown throughout the world are American made. The producer here expects his foreign sales to carry a great deal of the production cost, and if through some ill-advised action this source of revenue is reduced or taken away it will materially reduce their income.

"In the exportation of films we have time and again encountered serious opposition from other countries who complain because their pictures are not being shown in the United States. England is agitating today against our pictures. We have assured them over and over again that whenever their pictures come up to the standard of the American product we shall bring them before the American public. Although there are in this country today hundreds of pictures from England, Italy, Scandinavia, the Central Powers, etc., produced in the last four years, only three pictures have been shown; only three out of hundreds have been of the quality demanded by patrons of American picture theatres.

No Invasion at All

"Certainly the American producer can make no complaint that this is an invasion. Competition from other countries inspires Americans to increased effort, whether in motion pictures, painting, authorship, music or any other arts.

"All countries have tried to refuse the importation of all commodities, including films, so as to keep their money at home. This applies to all parts of the world, and although the statement was made that Germany allows motion picture importations of only 2 per cent., this is not a fact. They allow 15 per cent. at the moment, and that is to be increased considerably.

"If anyone wants to take the time and patience to look through the German motion picture publications they will see pages and pages of advertising of American films, advertising our well known stars like Pickford, Nazimova, Clara Kimball Young, Viola Dana and the entire list. There are today in Germany probably twenty American pictures for every foreign picture that is in the United States.

Would Hurt Our Producers

"The American exporter is making every effort to open the big foreign market for American productions so as to keep the American producer busy and to give him again a new outlet for his product and increased income which, for years, on account of the war, has been shut off. It is unfair and illogical, therefore, to hinder him at this late date with an agitation against foreign pictures.

"Years ago in South America 5 per cent. of American pictures were shown in that country. These conditions have been reversed and 95 per cent. of the pictures being shown there today are American."

"Non-Sense of Censorship" Shown With Telling Effect

Several well-known authors and playwrights have made their first personal screen appearance in an "all star" film entitled "The Non-Sense of Censorship," which has been made for the National Association of the Motion Picture Industry, and is now being shown with telling effect in photoplay theatres of states where censorship agitation has been aroused by the professional reformers.

Douglas Fairbanks is the only regular screen actor in the picture. He shares star honors, however, with Rupert Hughes, Edward Knoblock, Samuel Merwin, Thomas Buchanan, Rita Weiman and Montague Glass. The ridiculous as well as the serious side of censorship is dealt with in the film playlet.

Theatres Closed Sundays

Citizens of Portland, Ind., who have been waging a fight for the closing of the moving picture theatres there on Sundays apparently have been victorious. The city's two theatres have been closed for the last two Sundays and it is understood they will remain dark. At a recent conference of members of the Ministerial Association and J. S. Hines, proprietor of the Princess Theatre, the latter was told that if he would close his theatre on Sunday the case against him in the Circuit Court would be dismissed and that an effort would be made to close other places of business operating on Sundays at a profit.

Censoring the Censor

(*Continued from page* 41)

you get him in a corner, that Truth is the mightiest warrior of them all. The only trouble is his truancy. Sometimes he can't be found for centuries. Then he will bob up unexpectedly, break a few heads, and skip away. Nothing can stand against him. Lucifer's best ally, Beauty, is no match for him. Truth holds every decision. But the trouble is that he still keeps his cap down over his eyes, and he still mumbles his words, and nobody knows him until he is at least fifty years away and moving fast. At that distance he seems to grow bigger, and he invariably reaches into his back pocket and puts on his halo so that people can recognize him. Still, when he comes along the next time and is face to face with any man of this world, the mortal is pretty sure to say, "Your face is familiar, but I can't seem to place you."

There is no denying that he isn't a good mixer. But for that he would be an excellent censor.

Exhibitors and Projectionists Battle Over the Scale of Wages in Cincinnati

ORGANIZED exhibitors in Cincinnati in anticipation of a walkout of projectionists are mobilizing non-union operators to go on the job on May 1. The present scale between the Motion Picture Operators' Union and the Exhibitors' League expires on April 30.

Recently the union submitted a new scale that calls for a 10 per cent. increase in wages, the men say, which was not granted by the exhibitors. A new classification of theatres also is proposed according as they may seat 500 or more, 800 or more and 1,000 or more. Negotiations reached a deadlock on Tuesday of last week, although both sides stated that it is still possible to reach some agreement.

At the headquarters of the employers it was admitted that non-union projectionists are being sought through advertisements and in other ways. They stated that unless the union relaxes in its demands and shows a "more accommodating disposition," the open shop will be introduced in the industry in Cincinnati and vicinity.

Union men contend that projectionists in the Cincinnati district are getting 85 cents an hour, while in other cities the wage is on the basis of $1.40 an hour. They said it would not be possible to obtain a sufficient number of non-union men to meet the requirements of theatres in Cincinnati and vicinity. The men contend also they have to work seven days a week, and because they feel their demands are quite within reason, they will not recede from the terms stated.

"Cincinnati theatres at present are not making money," declared I. W. McMahon, president of the Exhibitors' League, in discussing the union men's demands. "Projectionists in downtown film houses are getting as high as $50 a week, and in view of the fact that government figures show that living costs have declined 35 per cent. we cannot justly pay what the men want."

Shot By Bandit

When resisting a bandit who accosted him while in the basement of his theatre, demanding the day's receipts, John Gallagher, superintendent of the Bijou, Cincinnati, was shot in the left hip last week. In wrestling with the bandit, who later became frightened and fled, a revolver which the bandit pointed at Gallagher was accidentally discharged.

Washington Says Embargo on Film Would Greatly Handicap Our Business Abroad

PROPOSALS made from New York that an embargo be placed upon foreign films or that greatly increased duties be provided, would materially handicap our business abroad if adopted by Congress, according to Washington, D. C., officials who are familiar with the international trade situation.

The suggestions were based on Germany's action some months ago in prohibiting the import of all commodities not actually essential, under which imports of films were cut to a small percentage of the pre-war volume. This was construed in some quarters as an embargo against American films, but in reality affected films from all countries.

It is pointed out by tariff experts in the National Capital that to close our markets to German films would give the producers of England, France, Italy and the other European countries an opportunity —for which they are eager—to go into Germany and other countries against which an embargo or high tariff would operate, and supplant the American product, which is now very popular in all countries.

The question of a tariff on moving picture films and certain other commodities is a very delicate question, it is pointed out. A very high rate on films, for instance, would quite possibly lead European countries to impose similar handicaps upon American films. Our exports of films to Europe now aggregate many millions of dollars a year, and it would be very undesirable to take any action which would cut off those markets.

While Congress is passing an emergency tariff bill to protect the agricultural interests of the country, those interests admittedly are in a desperate situation and immediate protection is deemed necessary to save them from utter ruin. In the writing of the permanent tariff law, however, Congress will proceed with more deliberation, and despite the predictions which have been made that the Republican tariff will be a high wall of protection for every industry, duties will be determined only after due consideration of their effect abroad, and in no case will they be so high as deliberately to incite retaliatory action on the part of other governments.

Our foreign trade today is only about 50 per cent. of the volume of our foreign trade last year, while in value the decrease is even more marked. One of the most pressing problems the administration is confronted with is the expansion of our foreign trade, to provide an outlet for our surplus production, and it is extremely unlikely that any tariff bill framed will be so worded as to result in any reduction of opportunity for the sale of our goods abroad.

American Films Lose Their Popularity in India and Import Duties Increase

Calcutta, India, March 22.

(*Special to Moving Picture World*)

NADAN THEATRES, LTD., will soon screen "Sairandhri" and "Nala Dama Tanti" in Calcutta. I am sure there will be great popular interest in these pictures. If Nadan, Ganguti, Patankar and others go on producing purely Indian films, American pictures will sell far less largely in India.

The American product without exception is technically correct while the Indian films thus far produced are full of defects, yet thousands have seen the latter and liked them. I believe that if local producers keep up their efforts, the people will not care to see foreign pictures. I am, of course, talking about Indian patrons.

Europeans don't care for Indian films at all. At least, I have not seen any Europeans at any theatres in Calcutta, Bombay and other cities showing only Indian films. Europeans in India, however, are very small in number and they are generally located in the principal cities. The Picture House, the Grand Opera House and the Empire Theatre cater to them. The American picture is becoming stale. People are tired at the sameness of the spectacles. I will not be surprised if, in the near future, patronage of American pictures falls off.

Imports May Decrease

The new tariff bill has increased the duty on foreign-made films. The exchange difficulty is another cause of anxiety. I very much fear the new fiscal year will see a considerable decrease in importations of films.

Some time ago, a well known American producing company announced its intention of making pictures in India. Whether it has actually produced any pictures or not I don't know. There are numerous difficulties in its way, but surely if native companies can produce pictures, the American company, with its unlimited resources, can.

The Indo-American Film Company has been floated with a capital of two crones of rupees, to produce in India and carry on a general cinema business.

Nadan has opened the Empress Theatre on Russa Road, Calcutta. It is screening Indian films exclusively and being well patronized. Nadan has produced an Indian film, "Shiva Ratri," and it has run for weeks to crowds. Two Italian employes played the leading roles and interpreted the Indian roles correctly. The Bengali actors and women were poor.

A purely Bengali venture is the Russa Theatre, owned by the Paris Cinema and Varieties, Ltd., which opened recently.

R. N. Watson-Smyth has resigned as a member of the Calcutta Board of Censors and Kenneth Campbell succeeds him. Major E. D. Raymond, resigned, is succeeded by Capt. C. H. Nicholas.

Sunday Opening Question Is Up Again in Kansas

According to a report from Topeka, Kan., there is a prospect of Kansas towns, which now enjoy Sunday movies, being placed under the blue law ban. Gov. Henry J. Allen received notice of a complaint on April 16 from Leavenworth against the Sunday operation of picture houses there. It is said that at present Sunday picture houses are operated in Kansas City, Kan., Leavenworth and Atchison. It is believed that no other towns have Sunday shows.

There is question as to the authority of the state to compel the picture houses to stop operating on Sunday. There is no specific state law on the subject, but the law against laboring on Sunday applies to laboring in theatres and the authorities have held that picture houses are theatres and that it is therefore unlawful to work in them on Sunday. Governor Allen said he would make an investigation and go into the legal phases of the question with the view of having all laws enforced.

President of Mexico Sees "The Mark of Zorro"

A distinct honor was accorded Douglas Fairbanks recently when one of his most famous films, "The Mark of Zorro," was shown to the president of Mexico and 150 of his invited guests.

This special show was staged at the palace of Chapultepec, and Randolph Jennings, "the movie magnate of Mexico," was master of ceremonies. The Chapultepec palace is located near Mexico City and is the home of President Obregon. Americans call it "the White House of Mexico."

Among the guests invited by the president were all the members of the cabinet and many others high in official life. President Obregon expressed himself as well pleased with the picture, stating that it carried out many of his own high ideals, especially that of restoring to the peons the land and power that is rightfully theirs.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

THE most important direct action that we have seen to effect a cure in the publicity situation of the industry and relieve it of what is known in the vernacular as "bunk" has been made in an announcement on behalf of Cosmopolitan Productions direct to exhibitors. The announcement contains this statement: "If in this or any future issues of the Cosmopolitan Productions Exhibitors' News you find any typical 'press agent bunk,' write us and the general manager will fire the man who wrote it and write you an apology."

The application of this rule throughout the moving picture business might have the mighty effect of a devastation comparable to the battlefield of the Marne, but it certainly would effect a cure of an evil. Fortunately for the industry and for its publicity men the trend today is away from bunk toward facts and news.

The initiative was taken by Moving Picture World in stemming the tide of publicity and causing it to be replaced by facts of a news character. We claim no credit for this leadership because it was the only course to pursue, and we have never made a claim of monopoly in the matter of wisdom.

Publicity used to mean making a thing public without paying for it. When it was abused it came to mean misinformation displayed as news.

We hope for the day when publicity will come back to its old meaning, and it must come back or else disappear.

NOW and then there arises an individual who thinks mistakenly that he can buy favorable reviews of a picture by taking advertising space or attempting to show his displeasure at a review by cancelling his advertising patronage in this publication. To all such mistaken men we point out that in the past, in the present and in the future we shall review pictures according to our best judgment on their merits. The reviews are published for the information of our readers and our readers are entitled to the truth. If we make mistakes they will be honest mistakes. No amount of advertising or lack of advertising will have the slightest influence on our reviewing staff. This information is for the benefit of all concerned and it is in accord with a strict principle.

WE are not inclined to hold a lodge of sorrow over the reported auction sale of the furniture and office effects in the headquarters of the Motion Picture Theatrical Co-Operation Association of the World, Inc., at 32 West Forty-seventh Street. We are advised that the headquarters have been abandoned. This was one of the several organizations which proposd to butt into the moving picture business and supervise it.

The organization never should have been formed and for the sake of the public and the pictures we hope that the closing of the headquarters includes a closing of the entire movement. It was Mr. Quinn's (California Quinn) own affair and should remain so.

Clip and Paste

For Newspaper and Program Convenience

On April 15 Bebe Daniels, Realart star, presented herself at the Santa Ana jail to serve her term of ten days for having broken the speed laws of Orange County. Miss Daniels had taken an appeal, but decided that she would serve her sentence instead of waiting until her case would have time to come up again. Her mother and grandmother both accompanied Bebe to jail, and Mrs. Phyllis Daniels, the mother, spent the first night with Bebe, afterwards taking a room at the leading hotel of Santa Ana. Almost as a body the Hollywood film colony kept the fair prisoner supplied with flowers, candy, fruit and other luxuries.

"The Policeman and the Baby," made from the story by Clarence L. Cullen, is announced as the first of the de luxe dramas in two reels produced by the Selig Polyscope company for release through Educational Exchanges. William Desmond, Wallace Beery and Elinor Fair have the leading roles, and it is promised that even the smaller roles are handled by players almost as well known.

The grounds and residence of one of Beverly Hills' most beautiful estates were the scene recently of an elaborate lawn fete staged as a feature of Thomas H. Ince's drama now in production, "Hail the Woman." Scores of elegantly gowned women and tuxedoed men formed an atmospheric background for several dramatic scenes enacted by the principals, while dozens of arc light and spot lights, playing through the trees and shrubbery, produced remarkable color and lighting effects.

It was a grand and glorious day for Will Rogers when Clarence Badger, his director, announced that balconies, duels and Capulet mask balls could be forgotten, that Verona again was a thing of the past, and that Casa Grande, Arizona, would be the next stop.

Now the star and his director and the rest of the company are in Casa Grande making the round-up scenes for "Doubling for Romeo." Rogers, a cowboy again, is swinging his lariat gleefully around the plains, while one lonesome Romeo costume, all cleaned and camphor-balled, hangs limply in the great wardrobe at the studios—where neither moth nor rust will corrupt, or thieves break in and steal.

Eddie Polo is about to start a series of pictures entitled "The Return of Cyclone" Smith," under the direction of Jacques Jaccard.

Max Linder's war training at the front stood him in good stead when he delayed making a scene in his new film "Who Pays My Wife's Bills?" long enough to inspect a "bomb" for use in the picture. He found real powder in it instead of the supposed harmless flash charge. The bomb was for an interior scene. If he had lit it and made the shot, he might have been seriously injured just as Harold Lloyd was in a similar accident last year.

William Desmond is deserting the screen for vaudeville. He will appear on the Orpheum circuit.

Marie Prevost, recently of the Mack Sennett productions, has joined Universal and will appear as star in features produced by that company.

The cast has been assembled for the new Mr. and Mrs. Carter de Haven picture, "My Lady Friends," and includes Helen Raymond, Thomas Lingham, Lincoln Stedman, May Wallace and Ruth Ashby.

May Allison, whose contract with Metro will expire in July, may return to the stage for a time before making new film affiliations.

Jerome Storm has been engaged by W. N. Selig and Sam E. Rork to direct "The Rosary," soon to be produced with Lewis S. Stone in the star part.

Mack Swain has been signed up as a permanent member of the Charles Chaplin company. "Ambrose" will appear as foil for Charlie.

"At the End of the World" came to a halt recently at Lasky's because Betty Compson, the star, is "all broke out" with measles!

Bridgetta Clark, who plays the important role of the mother of Julio in "The Four Horsemen of the Apocalypse," spent a number of years studying for grand opera. Just as she was ready to make her debut in New York an operation on her throat was found to be necessary and after her recovery it was discovered that she could not sing a single note.

Consensus of Published Reviews

Here are extracts from news available at press hours from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

Deception

(*Featured Cast—Famous Players*—9,148 *feet*)

M. P. W.—A masterly handled screen drama founded upon the unhappy romance between Anne Boleyn and the much married and wholly disgraceful English monarch known to history as Henry VIII.

N.—Historical drama is colorful and impressive.

T. R.—Promises to outrival the success scored by Passion. Virtually took Broadway by storm.

W.—Extraordinary spectacle superbly acted and magnificetly produced.

A Message from Mars

(*Bert Lytell—Metro*—5,187 *feet*)

M. P. W.—The story is interesting and its most striking feature is the use of double exposure which is exceedingly well done.

E. H.—An excellent supporting company appears with Bert Lytell. Not his greatest picture, but acceptable entertainment.

T. R.—Has been beautifully staged and will be appreciated by juveniles and adults alike. It is a clean amusing comedy which carries a lesson.

W.—Bert Lytell's latest mildly interesting.

Diane of Star Hollow

(*Featured Cast—Producers Security*—6 *reels*)

M. P. W.—In its present form it gives evidence of needing re-editing. When this is done there is no doubt but that the spectator's interest will be cemented more securely to the screen.

N.—A complex story, well acted and entertaining because of action.

T. R.—Furnishes interesting, exciting entertainment. While the story is a trifle complex, the action is faultless.

W.—Fairly good story injured by poor direction and choppy continuity.

The Sky Pilot

(*Featured Cast—First National*—6,305 *feet*)

M. P. W.—A clean, strong, beautifully scened and fascinating picture.

N.—Fine Western has collection of thrilling punches.

T. R.—It is a fascinating picture in every sense of the phrase and should find a welcome from every exhibitor as a box office attraction of unusual value.

W.—Some good thrills in Vidor's latest.

Sacred and Profane Love

(*Elsie Ferguson—Famous Players*—5 *reels*)

M. P. W.—The production is excellent in every detail.

N.—Elsie Ferguson's latest is fairly entertaining.

T. R.—This picture is remarkably well done and should find real favor with high class audiences.

W.—Adaptation of well known stage play is disappointing.

The Lamplighter

(*Shirley Mason—Fox*—6,050 *feet*)

M. P. W.—Still bears the old-fashioned stamp of its original plot, but it is clean and will start the tears in the eyes of the average fan.

N.—Shirley Mason attractive, but story holds it back.

E. H.—Is an appealing story of an abandoned child.

Moving Picture World
Reviews 23 Productions
in this issue.
See Pages 85, 86, 87, 88,
89, 90, 91 and 92.

W.—The star will attract and the story will please many.

Desperate Youth

(*Gladys Walton—Universal*—5,505 *feet*)

M. P. W.—Much of the original spirit and distinct human appeal has been retained in the film version.

N.—Goes back to the early days of pictures, but is entertaining.

E. H.—It is a simple, wholesome story told more in narrative style than by plot. Clean entertainment is offered.

T. R.—It is clean and likable for young and old, and should make a good box office attraction.

Puppets of Fate

(*Viola Dana—Metro*—6 *reels*)

M. P. W.—Makes clean and interesting screen entertainment.

N.—Heart interest story with Viola Dana in a character role.

E. H.—With the winsome Viola Dana in the leading role will find a warm welcome in most theatres.

T. R.—A poor picture, by no means up to the standard that one expects from Viola Dana. There are faults of direction, or, more likely, in poor cutting.

Mother Eternal

(*Vivian Martin—Graphic*—7,000 *feet*)

M. P. W.—As an example of its grade of picture "Mother Eternal" takes high rank. Not one of the sob sister tricks has been forgotten.

N.—Effective drama offered in appealing story of mother love.

T. R.—The story is not a new one. It is told differently and with more footage. But it's got a heart punch and will go.

W.—Makes too obvious a play for sympathy.

LIZZIE'S A FAST WORKER, N'EST CE PAS?

Anyway her little domestic attentions have our hero subdued in these scenes from "Keeping Up with Lizzie," a Rockett Film Corporation production, with Enid Bennett

Benjamin B. Hampton Asks Exhibitor Head

(*Continued from page 38*)

immediate returns. Their investments are often largely or entirely of a liquid and temporary character, and their relation to the industry is not necessarily either solid or enduring. Certainly we have big, strong, well-managed producing concerns. But certainly also the issue has been obscured and confused by our failure to recognize clearly the steadily increasing importance and solidity of the exhibitor.

I believe it is time now to frankly admit that importance and to place the exhibitor at the head of a national association and then to work with him cordially and fully to bring every element in the industry into line.

Fight for Sunday Closing

Censorship of moving pictures and the closing of theatres on Sundays have become issues in the city primary campaign at Hammond, Ind., due to some recent activity on the part of the Women's Christian Temperance Union of that city. Two members of the union have been appointed to prepare questionnaires on the subject and mail them out to the various candidates. The members have announced that they will not support any candidate who is opposed to censorship of the movies or to the closing of the theatres on Sundays. The moving picture theatres of Hammond have been in operation without interference for a long time and persons in touch with the situation doubt very much whether the recent "play" by the W. C. T. U. will have any tendency to put a damper on them.

Eighty-two First National Attractions Show in 107 Wisconsin Cities in Week

ONE hundred and seven cities and towns in Wisconsin joined the Associated First Nationaal Pictures exchange in Milwaukee in a celebration of First National Week, by booking productions distributed by that organization. There were 208 theatres that participated in the event, most of them running First National attractions for the solid seven days, even those in the cities where changes are made daily. The bookings provided showings for eighty-two different First National attractions.

While in many cases the theatres were unable to get their first choice of bookings because of the scarcity of prints to supply the demand, the bookings are interesting as indicating the general popularity in the territory of all the stars and directors producing independently and distributing through First National.

Constance Talmadge headed the list, according to the number of theatres booking her productions, twenty-two playhouses showing six different productions starring her. Katherine MacDonald was next with twenty-one theatres and six productions; Charles Ray, fourteen theatres and four productions; Lionel Barrymore, thirteen theatres and three productions; Marshall Neilan attractions, thirteen theatres with four productions; Mildred Harris Chaplin, eleven theatres with five productions; Charlie Chaplin and Norma Talmadge, each ten theatres with three attractions; Sidney Franklin productions, six theatres and two productions; King Vidor productions, five theatres with two productions; Whitman Bennett specials, four theatres with one production; Anita Stewart, three theatres with one production, and John M. Stahl productions, two theatres with one production.

Government Checks Up Theatre Tax Returns

Acting on reports to the effect that a number of picture theatres in California are not conforming to the law in regard to the printing of tickets of admission, the field force of the internal revenue department is engaged in a checking up of all amusement houses. It is claimed that certain proprietors have not only failed to have prices printed on their tickets, but have sold them at a price which includes the war tax and have then failed to make the proper returns to the government.

In an effort to secure an adequate system, whereby the returns to the government may be more carefully checked, a rule will be enforced in the future to the effect that all printing plants which print theatre tickets will be called upon to make returns on the number they deliver to each playhouse.

Goldman Elected a Vice-President of Warren Corporation

Sidney J. Goldman, for six years associated in motion pictures with F. B. Warren, during which time he has represented the interests in the Chicago territory of Goldwyn, Hodkinson and Associated Producers, has been elected a vice president of the F. B. Warren Corporation and placed in charge of the central district of the United States for this new distributing factor.

Mr. Goldman originally joined Mr. Warren in the Goldwyn organizations as manager of the Chicago office, coming from the Jones, Linick & Schaefer enterprises. He is one of the best known and ablest branch executives in the industry.

Brady Addresses Clergy on Picture Censorship

Members of the Listeners Club, composed of clergymen and representative educators, were told at a luncheon this week by William A. Brady that the professional reformers who are shouting so loudly for censorship and blue law legislation do not actually represent the churches in this country, although they claim to do so. He told them also that the motion picture producer, distributor or exhibitor who is instrumental in putting subtle indecency or immorality upon the screen, should be sent to Sing Sing.

"I will help in sending such men there," he said, "and I want the churches to aid us in doing so. Ninety per cent. of the industry is clean and we are now cleansing the other 10 per cent. We can do so effectually by having the 90 per cent. refuse to show their pictures in any theatres where indecent pictures are exhibited."

It was suggested at the luncheon that the Allied Churches of the United States could best co-operate with the motion picture interests by having a representative inspect all films released and having the seal of the organization placed upon those films that meet with the approval of the churches.

Milwaukee Prices Lower; Club Protests Unheeded

The Milwaukee F. I. L. M. Club has announced that exhibitors decreasing their admission prices are doing so at their own risk as no decrease in film rentals is expected in the near future. The point is made that better pictures than ever are being produced and that producers cannot accept lower prices for them.

The Merrill Theatre, controlled by Ascher Brothers, of Chicago, however, has cut its prices from 40 to 30 cents, and the Princess, a Saxe house, has cut its price to children to 10 cents.

Daylight Saving Beaten

Aided by a petition signed by more than 40,000 persons, which was put in circulation by exhibitors, the St. Louis Motion Picture Exhibitors' League has won its battle to prevent the adoption of a daylight saving schedule in St. Louis and suburban places. A leader in the fight was Fred Wahrenberg, vice-president of the league. He was assisted by Barney Fegan, president of the St. Louis Film Board of Trade, and J. C. Flinn, of the Famous Players Missouri Corporation, who controls seventeen local theatres.

Elect Brentlinger

At the annual meeting of Associated First National Pictures of Indiana, which was held at Indianapolis recently, A. F. Brentlinger, of Indianapolis, was elected president and the directorate was increased to a maximum of fifteen. Frank J. Rembusch, of Shelbyville, was elected vice-president; Henry W. Fechtman, of Indianapolis, treasurer, and Floyd Brown, manager of the Indiana exchange of Associated First National Pictures, secretary. Numerous expressions of satisfaction with the sub-franchise plan were voiced, a number of exhibitors volunteering to convert one or more of their fellow-exhibitors to the sub-franchise idea.

June Caprice

and

George B. Seitz

in

THE SKY RANGER

Produced and Directed by George B. Seitz

A Pathé Serial

"THE SKY RANGER"

The Problem of Drawing the Public

Your success is measured
by your ability to get them in

THERE is a theatre going season when it is easy to get the crowd into your theatre and ordinary programs will sometimes bring out-of-the-ordinary results.

But there is a season when the sun has climbed higher and its rays are warmer and the charm of the out-of-doors is pulling against the strength of your attractions.

That's when showmanship counts; when box-office values are proven; when you've got to use your head to bridge the gap between profit and loss; when merit only survives in the chase to get the money.

Now, this Spring, is the time for you to put the theatre going habit into your patrons. Now is the time to get them started *right,* so you will see them at your box office weekly for fifteen successive weeks.

A Pathe serial will do it; "The Sky Ranger" will give them the habit and you your profits.

"The Sky Ranger" will do it, for it is clean adventure, clean romance, spread over fifteen weeks during a time when you need something specially good to back up your showmanship.

Give your patrons a theatre-going habit that will give profits to you; book "THE SKY RANGER"

Director James Young Reports that He Has Completed "Without Benefit of Clergy"

DIRECTOR JAMES YOUNG reports to Paul Brunet that he has completed the filming of Rudyard Kipling's first Pathe picture, "Without Benefit of Clergy." Cutting and assembling are now in progress at the Brunton studios. Release will be set for the production early in May. The actual shooting of the scenes required considerably less time than Director Young anticipated, considering the picture's essentials of exotic atmosphere and finished characterizations.

During the last weeks of the filming of the Kipling feature many members of the Los Angeles Oriental colony were permitted to visit the streets, market-place, courts, bazaars and dwelling interiors of the ancient Hindu city of Lahore, reproduced on the Brunton lot. They expressed their admiration of the fidelity of these sets to the original scenes even to the smallest details.

Several distinguished travelers, seeking and being granted the same privilege, expressed themselves similarly. Among these was M. Etienne de Marsac, the celebrated international journalist and film expert; a guest of Randolph Lewis, who, assigned as a technical expert by Paul Brunet, had assisted Mr. Kipling in the preparation of the continuity.

Mr. Lewis has reported M. de Marsac as saying: "I am certain that this is one of the most notable productions of the year, with beautiful photography and marvelously accurate and beautiful settings. It is certain that Mr. Kipling will be amazed at the perfect fidelity of the environment which he will see depicted in the streets of Lahore, built on the Brunton lot."

J. L. Merrick Resigns from Robertson-Cole Company

Joseph L. Merrick, who for the past two years has served as general sales manager for the Robertson-Cole Distributing Corporation, will be busy for the next week or more in assisting the new sales administration to take over control of the branches. Mr. Merrick's resignation comes at a time when the business had been built up to a high mark through his hard work.

He is leaving, after he has been of all possible assistance to the new administration of Robertson-Cole, for a vacation, which will include a trip to the Pacific Coast, via leading cities, and including a side trip to Montana, where he will look after his mining interests. At the completion of this he will return to New York and announce his plans for the future.

Convention of Branch Managers Called for Second Week in May at Culver City

EXECUTIVES of Goldwyn Pictures Corporation and the managers of the twenty-two branch exchanges will meet at the Goldwyn studios, Culver City, Cal., for a branch managers' convention the second week in May.

Samuel Goldwyn, who is due back from Europe, May 1, will leave New York, May 4, with others from the eastern offices of the company. F. J. Godsol, chairman of the board of directors, will attend the convention, as will Alfred Weiss, vice-president of the Distributing Corporation; A. S. Aronson, vice-president and general sales manager; Eric Shay, assistant treasurer, and Howard Dietz, director of advertising and publicity.

This is the first time in the history of the Goldwyn company that a sales convention has been held at the production headquarters. It is the purpose of the Goldwyn executives to bring the branch managers in closer touch with the actual making of the pictures which they market. A number of big productions scheduled for release next fall will be given advance showings at the studio theatre. Sales Manager Aronson will formulate a definite sales campaign in which the characteristics of each picture will be considered.

Hal E. Roach Invests Large Amount in Studios to Meet Growing Business Needs

Increasing production activities at the Hal E. Roach Studios, Culver City, Cal., have involved in the last few months an expenditure of more than $100,000 on new buildings and the latest improvement in equipment.

In addition to the Harold Lloyd comedies made for Associated Exhibitors, Pathe distribution, and the Hal E. Roach comedies, featuring Harry "Snub" Pollard, Eddie Boland and Gaylord Lloyd, Roach is under contract to produce the forthcoming Ruth Roland serial, temporarily called "The Golden Canyon." Included in the improvements mentioned is the first tile stage, it is said, ever constructed on the Pacific Coast, and probably in this country. Its dimensions are 200 by 80 feet.

A fireproof brick building houses the big electric current generators, which supplies the current for the stage as well as the general lighting and motive power for the equipment used in securing various effects, such as storms, etc.

A new building, 100 by 40 feet, of fireproof brick construction, contains all dressing rooms. It is of two stories and provided with every modern convenience. Between the cutting room and the cafeteria is located the laboratory, built of hollow tile, fireproof, a story and a half in height and 75 by 50 feet in dimensions. Its equipment is the equal of any picture-making laboratory in the country.

Adjacent to the cutting room is an eight-feet-deep swimming pool, 50 by 75 feet. Already it appears that these improvements will soon prove inadequate, and the building of a second dark stage is planned for the near future.

"IN DAYS OF OLD, WHEN KNIGHTS WERE BOLD"
Fair women and brave men exchange glances of admiration just before the jousting in this Paramount picture, "Deception"

A "Perfect" Program

Plans for the presentation of a "perfect motion picture program" to be presented at one of the downtown theatres of Cincinnati are being arranged by members of the Cincinnati Council for Better Motion Pictures, which will have charge of the presentation. It was also decided to continue "matinee movies" next season in the five districts already holding them for children in Cincinnati. It is hoped that these matinees will be more numerous during the coming season and will be held in more theatres in the city. The alliance of district committees of business men with the motion picture centres allied with the council was advocated by E. O. Luthy and George Knorr.

Actual filming has been started at Universal City on "Fanny Herself" under direction of Tod Browning. Mabel Julienne Scott plays the title role.

"Peck's Bad Boy," Starring Jack Coogan, Will Be Distributed by First National

"PECK'S BAD BOY," starring Jackie Coogan, the youngster who made such a hit in the title role of Charlie Chaplin's six reels of joy, "The Kid," has become an Associated First National Pictures attraction and will be released by that distributing organization within the near future on the regular schedule. Negotiations with Irving Lesser for the production are completed and the feature will be included in the releases of the organization probably within the next five weeks.

"Peck's Bad Boy" is the only picture work Jackie Coogan has done since Charlie Chaplin discovered him. His work in "The Kid" appealed to Irving Lesser as especially fitting him for the title role in "Peck's Bad Boy," and after making arrangements with Warner Brothers the continuity was prepared especially for Jackie and the picture produced.

In itself, critics have declared that production an epic of boyhood days, but in addition to that the sensational record established by "The Kid" has made Jackie Coogan one of the greatest drawing personalities on the screen today. The youngster is in New York at the present time and it has been reported that his father has refused to give even the slightest consideration to offers for his services running as high as $3,500 a week.

The negotiations for the production are probably the shortest on record for an affair of such magnitude. The production was shown for the first time anywhere, outside the cutting room of the studio, to officials of Associated First National Pictures on April 19. At that time no arrangements had been made for the release of the production by Mr. Lesser.

On April 24, it opened for its world's premiere at the Strand Theatre, New York, for a week's engagement through an arrangement between Mr. Lesser and Joe Plunkett, managing director of the theatre, and the appeal it made, evidenced by the crowds which have been flocking into the show house as well as the reviews of the New York newspaper critics, was accepted by the First National officials as proof of the judgment they had already made on it —that it is among the best patron attractors in the market today.

Sixteen Years an Exhibitor

This week marks the sixteenth year of W. C. Quimby, of Fort Wayne, as an exhibitor. During that period he has owned scores of theatres in various parts of the east and west. He became a resident of Fort Wayne in 1913, when he leased the Jefferson Theatre, and has built up an enviable prestige by showing clean and entertaining photoplays. Mr. Quimby at one time owned and operated the "Sunny South," a big floating palace that stopped at all ports along the Ohio and Mississippi rivers, showing two-reel features which in those days were the acme of motion pictures.

Saxe Amusement Enterprises Announces Opening Date of Its Green Bay Theatre

THE Saxe Amusement Enterprises, of Milwaukee, franchise holder in the Associated First National Pictures, Inc., for the Wisconsin territory, has announced May 7 as the opening date for its new theatre in Green Bay. The date was set on the same day that the contractors who are constructing the new house announced a definite time for the conclusion of their work.

The new theatre has already been christened the Strand. In architecture and interior finish as well as appointments it is one of the finest in the Middle West. The seating capacity is 1,000 and roomy oversize concert chairs have been selected. The interior color scheme is an original conception with rose, crimson and gold predominating. The aisles will be Wilton carpeted and the drapes and other furnishings have been specially selected to harmonize with the interior color scheme.

The stage is twelve feet deep, eighteen high and twenty-four wide. The ventilation provides for 2,500,000 cubic feet of fresh air an hour. Simplex machines are being installed and a screen of the latest type as well as a $10,000 organ.

It is the intention of the Saxe Amusement Enterprises to conduct the Green Bay theatre on the same lavish scale as it conducts its Strand in Milwaukee. E. J. Weisfeldt, whose arrangements of prologues and general presentation for the Milwaukee Strand, has made Weisfeldt synonymous with the best in picture shows in the Middle West, will perform the same duties for the Green Bay Strand.

Charles Saxe, E. C. Bostick and Charles Brewster, all officials of the Saxe Amusement Company, have been in Green Bay supervising the interior decorations and will remain there until after the theatre is open. The uniform of robin's egg blue, trimmed with cream and gold, which is distinctive of Saxe theatres, has been selected for the ushers. The pipe organ will be supplemented by an orchestra of seven pieces.

Eberhardt Becomes Editor of Paramount Publication

Walter F. Eberhardt has been promoted by Jerome Beatty, Paramount's director of publicity and advertising, to the editorship of The Money Sheet, vice Gordon H. Place, resigned. The Money Sheet is a four page publication of newspaper size issued as an exploitation aid to exhibitors on Paramount Pictures. The sheet is published about once a week, an entire issue being devoted to one picture.

Mr. Eberhardt assumes the editorship after eighteen months' experience in Paramount's publicity department, during which time he has handled the publicity work for the exploitation department.

"PECK'S BAD BOY" AND HIS PA

Jack Coogan, Sr., reads the original of the Lesser-First National film to his famous son, Jackie. At the right, Jackie and Irvin Cobb, who titled "Peck's Bad Boy," pass judgment on a still of the little star

Chicago and the Middle West

By PAUL HINZ

Ascher Bros. Roosevelt Theatre Opens to Throng in Chicago's Loop District

FOR some time Chicago has profited by the reputation of having the finest picture theatres in its outlying districts of any city in the country, but a new and greater prestige has been attained with the opening of a beautiful, costly house in the Loop—the Roosevelt—the first of its kind in the downtown district, which the Ascher brothers, Nate, Max and Harry, unlocked to the public on Saturday afternoon, April 23. State street, always a blockade to the Saturday afternoon shopper, gave even the traffic officers something to worry about as 2 o'clock approached on this important day, and thousands of would-be spectators lined up almost from Randolph to Washington streets. For many months the progress of this structure has attracted the attention of busy men and women, and the culmination of long, careful efforts on the part of the craftsmen was naturally a sight that many did not want to miss.

The show started with the ceremony of the golden key, which was placed in the hands of the mayor's representative for unlocking the doors to the Roosevelt. Ten minutes after the doors opened the theatre was filled to capacity.

Not for its size, but for the perfection of its form, the substantiality of its construction, the richness of design, the fine "uncommercial" atmosphere created by the management and staff, is the Roosevelt remarkable. In these respects it is truly extraordinary. The name of Ascher Brothers, to any one who is familiar with their theatres, has come to signify a standardized quality, a rare combination of dignity and showmanship, conservatism and style, richness and simplicity, and the new theatre is eloquently expressive of these ideals.

The lustrous interior, heavily embossed in gold with little or no contrast except that afforded by the ceiling lights of azure, like so many eyes, is a rich display and establishes the impression that the Roosevelt is "costly by the inch." No glaring lights nor over-emphasis of color mars the appearance. A certain effect of elusiveness has been obtained in the distribution of color, which is in patches rather than splashes and sheds its reflection rather than itself here and there. Each lift of the curtain brought a stir of anticipation, as the unusual beauty of each drop and stage setting had that oft-coveted, seldom realized charm —the lure of the work of make-believe.

A Sample Show

As a member of the staff remarked before the show, the entertainment on opening day offered "nothing special," only the precedented quality of all Ascher programs—class A pictures, music and stage effects, a first sample, but an average sample, of what this firm has in store for its downtown patrons. A prologue, planned to suggest the theme of the feature, which was "Lessons in Love," with Constance Talmadge, consisted of a heart of flame set in blue as a background for two lovers who sang "The Sweetest Story Ever Told." Harry Rogers and his orchestra of thirty finished musicians, and Edward Fitch at the splendid-toned organ, played an accompaniment and additional numbers that for appropriateness and beauty defied criticism.

The following message from President Harding was the crowning touch on this day of success: "It gives me much pleasure to congratulate the owner of the new Roosevelt Theatre and the city of Chicago as well, on the dedication of this beautiful structure as a memorial to Theodore Roosevelt. No name in our country's annals deserves better to be commemorated in the hearts and works of the people. It is and ever will be an inspiration to the best citizenship, the highest patriotism, the truest civic service."

"Less than 1 per cent. of those who patronize picture theatres are children, according to a recent investigation of box office records in Chicago, and this will be our foremost argument in fighting the censorship bills now up in the state legislature," said Peter J. Schaefer, president of the Allied Amusements Association. This organization is planning an anti-censorship crusade to Springfield, upon which Mr. Schaefer, in company with a special committee of nine, will embark within a few days.

Would Dwarf Entertainment

"The proposal of the reformers to 'make the moving picture safe for children,' he said, "would mean regulating our shows so that they could be enjoyed by an almost negligible percentage of those who frequent movies. Grown-ups would soon become disgusted with such dwarfed entertainment and the most popular amusement of today would not be longer available for the 99 per cent. who demand something more than child's fare.

"This average of less than 1 per cent. for child attendance applies only to the outlying houses. In the Loop theatres it is very unusual, almost never, that we see a child unaccompanied by parent or guardian.

"Pictures made exclusively for children have never been a success. That is why they are no longer being produced. The records of both exhibitors and producers show that the patronage of children has been of no financial value to the industry, and we do not intend that the time-worn cry of 'saving the children's morals' shall imperil the motion picture business at large —at least not without a protest on our par."

Mr. Schaefer intimated that, rather than submit to such regulations, the Allied would urge the passing of a bill prohibiting anyone under sixteen from attending picture shows. The committee which will represent this organization at Springfield is comprised of Robert R. Levy, Dr. Sam Atkinson, Sam Abrahams, George Hopkinson. Andrew Karzas, Edward L. Bloom, Nathan Ascher, Joseph Trinz and Barney Balaban.

Moving Picture World announces that after May 1, its Chicago headquarters will be at 1420 Steger Building, corner of Wabash and Jackson, several blocks nearer the Film Hub and yet not out of the Loop.

Offering the Hand of Quicker and Better Service, Moving Picture World's new Chicago office bids you Welcome! Telephone: Harrison 2201.

A handsome, German-made, steam-heated, ice box will be awarded as a prize to the first caller who brings in an honest piece of news!

Flaherty Quits Trade; Unity Photoplays Move

F. J. Flaherty, more generally hailed as "Frank," has given his many friends in the trade an unwelcome surprise in announcing that on May 1 he leaves the film business to sell automobile accessories. Frank has been manager of the United Photoplays Exchange in Chicago for the past year and has demonstrated, as in his past managerial connections with Hallmark, Universal and, previous to that, with Mutual, that good business and good friendship go hand in hand. His activities in the industry, which have been confined to Chicago, have covered a period of thirteen years.

In the new venture, which will be known as the Jones-Flaherty Sales Corporation, he will be vice-president and sales-manager. Closely allied with him is John Frundt, treasurer and former owner of the Clermont Theatre, on Clark and Belmont, which he has just sold to James Freeman.

Unity Photoplays will open new quarters in the Row, at 808 South Wabash, April 25. James Murtaugh, formerly assistant manager, has been appointed his successor.

New Saxe Theatre

The Strand Theatre in Green Bay., Wis., will be opened by the Saxe Amusement Enterprises, of Milwaukee, Saturday, May 7. It has been proclaimed one of the finest, if not the finest, of the several houses in the Saxe chain. One thousand comfortable opera chairs have been installed. The decorating scheme is an original combination of rose, crimson and gild, and the carpets and draperies have been selected to correspond. Managing Director Weisfeldt, of Saxe's Strand, Milwaukee, is arranging the opening presentation. A stage twelve feet deep, twenty-four feet wide and eighteen feet high gives ample room for elaborate prologues. A $10,000 pipe organ and seven-pieces orchestra will assist in making programs attractive.

Beadell Succeeds Goldman

Ben V. Beadell, formerly manager of Stoll's Chicago office, has been appointed local manager for Associated Producers, Inc. He succeeds Sidney J. Goldman, who has been manager for Associated since its establishment in Chicago last July, and who recently resigned to accept a new position which he is not yet ready to announce.

Associated Exhibitors Elects Crawford Treasurer; Interested in Many Houses

ANNOUNCEMENT has been made of the election of Roy Crawford, of Topeka, Kansas, as treasurer of the Associated Exhibitors. Mr. Crawford arrived in New York and has already assumed active work at the home office of the Associated Exhibitors, at 25 West Forty-fifth street. He brings to the organization a broad business experience covering many years in the amusement field. His interests have not been confined only to the motion picture industry, but have also extended to vaudeville, dramatic and burlesque theatres.

In coming to the Associated Exhibitors, Mr. Crawford again becomes a business associate of Arthur S. Kane, chairman of the Board of Directors of Associated Exhibitors. Eighteen years ago Mr. Kane and Mr. Crawford were partners in the operation of the Crawford and Grand theatres at Topeka. When Mr. Kane decided to devote his efforts exclusively to the motion picture industry, Mr. Crawford continued his development of theatre interests with his father, L. M. Crawford, who has been in the amusement business for more than half a century. Mr. Crawford's father is president of the Amusement Syndicate Company, with interests in St. Louis, St. Joseph, El Paso, Wichita and Topeka. Mr. Crawford has been the secretary and treasurer of the organization for several years. He has been assisting in the general management of all these enterprises. He has also had important banking, insurance and investment connections.

"I am very glad to take up active work in the financial work of the Associated Exhibitors," Mr. Crawford said. "I believe in the principle of the company and the splendid ability and integrity of the men who have been brought together in it. I am fully convinced that the theatre owners are going to place the fullest confidence in the Associated Exhibitors, and that I will be a part of an organization second to none in the motion picture industry.

"I am particularly proud to again associate myself with Mr. Kane. We were in business eighteen years ago, and since that time our mutual friendship has continued. I believe that Mr. Kane in his career in the motion picture business has gained the confidence of the American exhibitors."

United Artists to Handle George Arliss Productions; "Disraeli" to Be His Next

GEORGE ARLISS, one of the foremost character actors on the English-speaking stage, whose first film, "The Devil," is now proving a great success the country over, will hereafter release his pictures through United Artists' Corporation. President Hiram Abrams has just announced the signing of the contract with Henry M. Hobart, president of Distinctive Productions, Inc., the producers of the George Arliss pictures.

The first picture that Mr. Arliss will make for release through United Artists' Corporation is "Disraeli," one of the outstanding successes of the present generation. "Disraeli" is a classic of the drama; one of the successes that come but seldom but that reach to every corner of civilization when they do appear. The whole world has been the stage for this drama. The play, by Louis N. Parker, has been acted more than 1,500 times by Mr. Arliss through five theatrical seasons all over the country. Subsequently Mr. Arliss revived it for a special run in New York City. He first presented it at the Princess Theatre, Montreal, on January 23, 1911, and in September of the same year, he opened at Wallack's Theatre in New York.

ROY CRAWFORD
of Topeka, Kan., who has been elected treasurer of Associated Exhibitors

In releasing his productions through United Artists' Corporation, Mr. Arliss comes to an organization made up of leaders of the screen. Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith, who comprise United Artists' Corporation—known as the "Big Four"—have kept their organization intact for the two years since they began their independent operation. A great deal of motion picture product has sought to release through their organization, but the very exacting demands made by these artists, requiring an unusually high quality in film productions, made the great bulk of the outside production unsuited to release through United Artists' Corporation. Mr. Arliss, in consummating the new arrangement with the "Big Four," assures himself, therefore, of a distribution for his productions fully worthy of his art and splendid following.

Production of "Disraeli" is to begin immediately and it is planned to release the picture early in the fall. Many members of the original cast are being assembled.

Delays Filming "Faust" Because of Censorship

D. W. Griffith will not use "Faust" as the subject of his next production, due to impending censorship in New York and other states. Elaborate preparations for an unusual interpretation of the great German classic have been put away until a firmer stability returns to the official attitude towards motion pictures.

Mr. Griffith had planned to go to Germany to take many of the scenes and had the cast largely selected, but with the certainty of New York having an untried censorship and a growing interest in severe regulations of films throughout the country, he has abandoned the risk of investing practically $500,000 in the production.

"I do not feel this is the time for the making of 'Faust,'" said Mr. Griffith. "It is neither comfortable nor stimulating to realize that a production requiring quite a large amount of money and very much work may be censored into ineffectiveness. It is sufficiently difficult to make it effective, anyway. And we do not even know who our associates in the censorship chairs may be."

The handsome imported wire haired refrigerator is awarded this week to Benjamin de Casseres for the following jape: "Drama under censorship consists of heads of oak, backbones of rubber and hearts of lettuce."

Dramatic War Sketch for S. Rankin Drew Post Show

As the feature of the all-star bill which will be presented by the S. Rankin Drew Post of the American Legion at the Hippodrome, Sunday, evening, May 15, there will be offered an intensely dramatic sketch of a semi-spectacular nature. "A Bit of '18" is the title, written by Hugh Stanislaus Stange, the playwright, who served as a division observer with the Twenty-seventh Division. The sketch is a reproduction of an authentic incident which took place in the front lines just before the "smashing of the Hindenburg Line" by the famous New York Division.

An all-star Broadway cast, all of whom are service men, will appear in the playlet. A large number of the wounded soldiers from the hospitals in and around New York have been invited as the guests of the post. It was impossible to do this last year, owing to the limited seating capacity of the New Amsterdam Theatre, and for this reason the post commander decided upon the Hippodrome for this year's entertainment.

Ben Young Sells Out in Ilion to Erk and Son

Ben Young, of Ilion, N. Y., has sold out his theatrical interests. Announcement was made on April 21 of the transfer of the real estate and business interests to William Erk and Son of Elmira. The new management will take over the theatres and stores on May 1.

In addition to the Ilion Opera House and Big Ben Theatre, Messrs. Erk acquire control of the property housing the stores of Rigby and Greene, Jerry Dallas, Ekler's tailor shop and the Atlantic and Pacific Company's tea store. In addition, Mr. Young has transferred his lease on the Temple Theatre to the new people. The erection of a new theatre is contemplated.

Jolly, genial Ben Young has been in the theatrical business in Ilion for ten years, starting with the Ilion Opera House. Four years later he purchased the opera house block and the following year built the Big Ben Theatre. Two years ago he took a lease on the Temple Theatre. He has been most successful in his management of the theatres. It is understood he will build in a neighboring town soon.

With Screen Opinions

Margaret I. MacDonald, formerly editor of the educational department and member of the reviewing staff of Moving Picture World, has recently been appointed Eastern representative and associate editor of Screen Opinions, which is a review service published by the James T. Igoe Company of Chicago. The New York office of Screen Opinions is located in Room 20, 1440 Broadway.

News of the West Coast

By A.H.GIEBLER

Producer Given Present by Cast

When Marion Fairfax, noted dramatist and screen author, began the filming of her first independent production, the ceremonies began with the presentation to her of a new gold-mounted megaphone by the members of the cast for the picture. Pat O'Malley, leading man, made the presentation speech.

The gift came a surprise to Miss Fairfax, but she put it to immediate use when the first scene in the picture was made, a wrestling bout between Pat O'Malley and George Dromgold, who are stepbrothers in the story.

The name of the story is "The Lying Truth,'" and was written especially for screen production by Miss Fairfax. The cast includes Marjorie Daw, Noah Beery, Tully Marshall, Claire McDowell, Charles Mailes and Robert Brower.

The film is being produced at John Jasper's new Hollywood Studios.

Fight Seating Measure

The Theatre Owners Association of Los Angeles met recently to lay plans for a strenuous fight against the Bishop bill, which provides that theatres may not sell seats unless they have them. The managers of Grauman's, California, Miller's, Alhambra, Kinema and other modern motion picture houses are opposed to the proposed bill. These houses all have large foyers and lobbies in which patrons are permitted to wait until they can obtain seats in the theatre.

New Studio Laboratory

A new laboratory to be operated in connection with the Hal E. Roach Studios at Culver City, is now being planned. A permanent company has been formed, with T. J. Grizer as manager, Walter Lundin as assistant manager, and Charles Parrott as treasurer. The organization will be known as the Studio Film Laboratories, and will have a capitalization of $50,000. Incorporation papers are being prepared for filing at Sacramento.

"Philo Gubbs" in Film

Ellis Parker Butler's famous correspondence school "detekative," Philo Gubbs, is soon to be seen on the screen, according to a recent announcement. Webster Cullison, director, is the head of a new company that has acquired the film rights to thirty-five of the Butler stories, and he will make a series of two-reel pictures, each complete in itself, but all dealing with he adventures of Philo Gubbs.

Victor Potel heads the cast, and will impersonate the correspondence school sleuth. Other noted players in the series will include Dorothea Wolbert, Otis Harlan, Harry Todd, Howard Crampton, and Ruth Handford. Space has been secured at he Francis Ford studios, and production will begin within a few days on the first picture of the series, "The Hound of the Tankervilles," which has been put into continuity by Everett Maxwell.

Show Film to Sick Friend

Fred Butler, producer and director of "Sophie Semenoff," starring his son, David Butler, upon the completion of the picture carried a print of the film together with a projection machine, to the home of Donald Bowles, former matinee idol in the West and later house manager for the Morosco Theatre in Los Angeles, for the first showing of the completed production. Mr. Bowles has been ill for several months, and he declared that the movie show "surprise party" was a great treat for him.

Knoblock Operated On

Edward Knoblock, well-known playwright, author of "My Lady's Dress" and other plays, has been operated on for tonsilitis at the Good Samaritan Hospital. Mr. Knoblock is writing the continuty for "The Three Musketeers" for Douglas Fairbanks.

Kaplan Theatre Entered

Burglars destroyed more than $3,000 worth of property in the Kaplan Theatre, Cleveland, on April 3, leaving a note behind them saying that they did so because they found no money in the office.

Nazimova Contract with Metro Films Ends

Mme. Alla Nazimova, upon completing her current film, "Camille," at Metro's west coast studio, will return to New York, and after a few weeks rest will probably return to the speaking stage. Another picture besides "Camille" was to have been filmed by Metro with Nazimova as the star, but by mutual consent of both the Metro officials and the actress, it was decided that "Camille" would be the final production under the existing contract. Mme. Nazimova's husband, Charles Bryant, is now in the East, and the two plan to spend a vacation at their Western home before making any further plans.

Weds Scenario Writer

Victor Hermann, film director, and Miss Sara Mason, scenario writer, were married in Hollywood recently. Mr. Hermann met Miss Mason some ten months ago while directing a picture for Selznick, when, with other Selznick people, both were sent to the eastern studio of the company. The two came West a few weeks ago.

Juanita Hansen Ill

Juanita Hansen, film actress, suffered a nervous breakdown last week and was taken to a sanatorium for treatment. She is recovering and expects to leave the institution in about ten days and return to her work in an animal picture, upon which she was engaged when she was taken ill.

Star's Diamonds Stolen

A burglar, representing himself to be an electrician, gained entrance to the residence of Anita Stewart, First National star, on North Western Avenue, recently, and took diamond studded jewelry valued in excess of $20,000. Miss Stewart was called home from the Louis B. Mayer studio as soon as the theft was discovered by her servants, but the thief escaped.

"CHERCHEZ LA FEMME" IS THE OLD FRENCH SAYING

And Louise Glaum pathetically confesses "I Am Guilty" in the J. Parker Read, Jr., production of that name distributed by Associated Producers

Close-Ups Around Central New York Theatres

Phil Smith, owner of the Crescent, one of the big first-run houses of Syracuse, is celebrating the first anniversary of his ownership this week (May 2). Within the last twelve months Phil has made the Crescent the talk of this territory. He is an able showman and a good executive. Keep up your stride, Phil. The only thing worrying the film folk is that they don't feel your genial presence around the Onondaga Hotel any more. But what can folks expect when a man's on his honeymoon?

They say Jack Dunne, of The Novelty, Cortland, has sold his picture house again. This makes the sixty-'leventh time, but Jack says it's on the level. He's made his pile out of pictures, he declares, and wants to lead the simple life. Jack's friends are prophesying that he'll retire from motion pictures at the age of five score and ten.

Speaking of Rome, Albert Kaufman who, with Wesley Shane, runs the Star Theatre there, declares he has the biggest screen in the State. He furthermore avers that it magnifies a picture. An exhibitor from Utica was boasting about a screen he had which showed a fly on the hero's nose just as he started to kiss the heroine, when Kaufman interrupted him, saying: "You're all wet. When Bill Hart smiles on my screen you can see the gold filling in one of his teeth. Also, during a boat house scene, I distinctly saw a mosquito chasing a gnat." The Utica exhibitor took the count.

J. P. Morgan, who has a dental shop in Port Leyden, recently bought a church at Constableville and now gives picture shows in it every Saturday night. If anything goes wrong with the projection machine he quits running it and goes screenward and delivers an oration to his audience. J. P. is a good talker. Being an old-time circus man, he knows how to "ballyhoo" his audience. He isn't related to J. P. Morgan of 23 Wall street, even though he does pull teeth for a livelihood during the daytime and manipulate a machine at night.

Anyhow, Phil's brother, George, who runs the Novelty in Syracuse, is still on the job as a benedict. George showed "Burning Daylight" at the Novelty when the Daylight Saving Law went into effect. He did a big business with folks who missed their trains.

Orra Parks, who bought the Avon, Boonville, a few months ago, has added Port Leyden and Lyon Falls to his list. Orra is looking for more houses and says he'll make the big circuits look sick before he gets through. We hope you butt into Broadway, Orra.

Harry Swift, Paramount exploitation man up this way, is figuring on getting the official star-gazers at Colgate University to signal those two comets which are on their way earthway and ask them to try "Forbidden Fruit" for breakfast. Ye writer fears you can't "comet" Harry.

"Buck" Taylor, old-time film salesman and branch exchange manager, and Mr. Crabb, formerly manager of The Strand, Buffalo, have taken over the Palace Theatre, Syracuse. Their friends are hoping they have a palatial time of it in their new home.

Morris Fitzer, who formerly owned the Ascadia, Syracuse, and before that was a film salesman for Fox, is doing a big business selling picture houses. Morris has put over some big deals lately. He's a firm believer in the potency of advertising.

L. J. Carkey is standing 'em up at the Opera House, Carthage, which he recently took over. L. J. is a hustler of the first water.

BUT HE'S NOT ON THE SICK LIST

First Exhibitor—I hear Archie Moses, of Selznick, has the grippe.

Second Ditto—I'll say he has; I shook hands with him today.

(Note.—Archie Moses, former a Syracuse University football star, is noted for his grip when he shakes hands.)

A. L. Burt is again running the Regent Theatre, Rome. His friends are wishing him luck.

Wells Hawks, who wants folks to call him a Press Agent and not a Publicity Engineer, is up Buffalo way putting over Fox's "Yankee in King Arthur's Court." Wells cut Buffalo in Twain (Mark that) with the newspaper notices.

Virginia Valli, leading woman to Bert Lytell in Maxwell Karger's production of a "Trip to Paradise" for Metro, was recently married in New York to George Lamson.

Associated Exhibitors Secures Release of Bryant Washburn's "Road to London"

CONTRACTS have been closed by Associated Exhibitors, Inc., and Screenplays Productions, Inc., for the release by Associated of "The Road to London," starring Bryant Washburn. Negotiations were conducted for Associated by Arthur S. Kane, chairman of the board of directors, and by Lee Ochs, representing the Screenplays Productions, Inc. The picture will be released on June 19.

"The Road to London" was made in London and the surrounding country with an American and English cast. Many of the most famous places in the English capital are shown in the film. The country scenes afford a great opportunity for beautiful photography, and full advantage was taken of this. While its scenic value is being regarded as worth while, it is by no means the important feature of the production.

The story is a comedy-drama filled with the romance of a young American and a pretty English girl. Mr. Washburn has seldom had such an opportunity, it is said, for demonstrating his ability.

The picture tells the story of a young girl who is about to be married to a wealthy Englishman, as her parents desire it. The young American, "doing" London, arrives on the scene of one of her most distressing moments and he undertakes to rescue her from the contemplated marriage. He captures the young lady and carries her away in a stolen automobile. Their adventures while being pursued by the irate parents and the angry suitor create five reels of excellent entertainment.

Bessie Barriscale is returning to the stage within a few weeks at Oakland, Cal., in "Two Gun Betty," written originally as a photoplay, but now dramatized by Howard Hickman, Miss Barriscale's husband, who will also play a part in the stage production.

HER INFINITE CAPACITY FOR STARTING THINGS

Woman, fair and fickle, is evidently at it again in "Bucking the Tiger," Conway Tearle's latest starring vehicle for Selznick Pictures

Keeping in Personal Touch

By FRITZ TIDDEN

THE much heralded May issue of The Bookman, which contains an amount of material of great interest to persons really interested in motion pictures, comes to hand. Included in the contents of this enterprising magazine, which will from now on undoubtedly succeed in defining the relation of motion pictures and literature by publishing significant articles on the subject each month, is a treatise in a humorous vein by Heywood Brown on censorship, called "Censoring the Censor." The article is reprinted by permission of The Bookman in another place in Moving Picture World.

Benjamin B. Hampton, the busiest essayist among the producers, contributes an extremely interesting article entitled "The Author and the Motion Picture," which outlines some of the reasons why a great many novels and plays become widely unlike the original when they reach the screen and also makes some predictions concerning authors which would lose force were they set forth in this short space. John C. Brownell, scenario editor of Universal, reviews Grace Lytton's book, "Scenario Writing Today." Rowland C. Sheldon, head of the Big Brother movement, and one of those misguided individuals who blame all child delinquency on the movies, makes some silly statements in an article he pleases to call "Moving Pictures, Books and Child Crime." What he says is too absurd to dignify by extended consideration.

Sheldon questioned, it seems, a number of boys incarcerated in a reformatory who, evidently under pressure of giving some answer that would be a picturesque alibi for what might be just natural badness and also might please their questioner, stated that their crimes were the outcome of attending motion pictures. He says that these answers show that all boys in reformatories are there because they have witnessed crime in films. Suppose we went to some Sunday school and questioned all the little chaps as to why they were good and under the same pressure they all stated they were good because they saw good deeds done in pictures. And then we said that all good boys were good because of motion pictures. The horse laugh we would receive makes our sensitive nature shiver in prospect.

* * *

Among the many interesting articles in the current issue of that ambitiously artistic magazine Shadowland is "The Movies in Movement" in which W. L. George forsakes the feminist movement long enough to discuss something speechless.

* * *

In the May number of Asia (loud cries in the distance of "Does the man read everything?") Martin Johnson, the famous photographer of cannibals in the South Seas, contributes an article in which he narrates the reactions of a cannibal tribe at their first sight of themselves on the screen.

* * *

A recent review of "Sacred and Profane Love" in a morning daily commenced: "April refuses to laugh her girlish laughter. Lyrical weather reports are all very well in their places but some hard boiled persons do not consider them criticisms of motion pictures.

* * *

The annual meeting of the Associated First National Pictures, Inc., franchise holders at West Baden, Ind., last week negotiated (among other things) a full-fledged badger fight. By unanimous acclaim, in which Moe Mark and Robert Lieber led the vocal nominations, Earl Gulick was elected referee. Lew Cody was also given a position of honor. On his return to New York, Earl counted up and figured that he got at least $975 worth of glory out of the jambouree, to say nothing of the honor of being the hero of the hour.

* * *

R. F. Pease arrived in New York from South America recently on the s. s. Caracas. The former prominent film man was representing Lowande Y Gardner, proprietors of the Great Circus when the outfit blew up, leaving Pease and several other Americans stranded in Porto Rico. After a short but hard time Pease secured a position on the government's health board and acted as plague inspector. Just to make it more difficult he became a plague suspect himself and it was some time before he could prove he did not have any diseases. He finally decided that he could secure a more peaceful existance in this country.

* * *

"Mary Queen of Scots" is to be done in England by an American firm, Fox. It seems to us that we have heard that she was "done" there once before.

"Now," said Jack Ford, directing Harry Carey on the Universal lot, "everybody on his toes. This is the big scene, in fact it's the vortex of the plot." "Do you know what 'vortex' is, Georgie"? asked Carey of little Georgie Stone, who is playing the boy in the story. "Sure," replied the youthful actor, "that's the extra cent you pay for an ice cream cone."

Comes to hand a pamphlet circulated by the Medical Review of Reviews called "A Symposium of Opinions From Prominent Men On the Pace That Kills," which sets forth that working under constant pressure is beneficial to health, contrary to the extremely popular belief that it would burn a person out. We are going to keep this book from our boss's hands if we have to commit murder to do it.

The Medical Review of Review's peace destroyer contains Dr. Woods Hutchinson's article which appeared in the Cosmopolitan Magazine and outlined that we who live under a constant pressure of work live the longest and the opinions of countless prominent men, including several in the motion picture business, one of the traitors being Jack Meador, on the theory that long life is promoted by hard and constant work. We meekly ask who wants to live so long?

* * *

Joseph F. Coufel, head of the Standard Slide Corporation, and Madeline Foxall will be married April 30 at the Church of Our Lady of the Sacred Heart. Coufel is a pioneer lantern slide manufacturer who in 1918 effected a consolidation of local slide manufacturing plants. The marriage is a sequel to a romance that began at the Standard Slide Company, where Miss Foxall stepped out of the ranks to take full charge of the coloring and binding departments of the establishment. Her loyalty to work attracted the manager's personal atention, culminating in the event this paragraph announces.

* * *

A certain well known motion picture reviewer went over to a large bookstore and purchased for the price of $2.50 a book entitled "How to Look at Pictures," by R. C. Witt and published by Harcourt, Brace & Co., thinking he might learn something additional about his work. When he got home and sat down for a few hours' study he found that the book applied to paintings.

* * *

Conway Tearle has started a movement to make Oliver Optic the screen's patron saint.

* * *

Margaret de la Motte, at present Douglas Fairbanks' leading woman, and Mitchell Lyson, one of the art directors at the Famous Players-Lasky studio in Los Angeles, are to be married in the near future. Like the all true love, the course of their romance is not running smoothly, for Margaret's legal guardian is said to object seriously to the match.

* * *

Buster Keaton, who arrived in New York two weeks ago, has now officially announced the purpose of his temporary deseration of the screen colony in Los Angeles. He is here to make two contracts, one professional, the other personal. The personal contract, matrimonial in character and binding for life, is to be with Natalie Talmadge. For the last several months there have been rumors of the engagement of Keaton and Natalie, then confirmation, then reports to the contrary. All questions of this sort are now settled. They are to be married within a month.

The professional contract has to do with the comedian's continuing under the Metro banner.

* * *

Bijou Fernandez, for many years an artists' representative and agent, as you all know, will leave for California next week. She has received several offers to act before the camera and it is understood that she will accept one of them while on her trip to the Coast.

* * *

Olga Petrova recently returned from Dallas, where she assisted in opening the New Majestic Theatre. On April 30 Madame Petrova will sail for Europe on the Nieu Amsterdam, returning to this country in June to begin rehearsals for a new play in which she will be starred under the management of the Selwyn Company.

* * *

"I have here an original story," declared a white haired woman, as she presented a manuscript to Lucien Hubbard, scenario editor at Universal City. "My dear madam," replied the gallant Lucien, "you don't look that old."

* * *

Norma Talmadge makes her stage debut at the Actors' Equity show at the Metropolitan Opera House on May 1.

* * *

The Town Hall is to become a motion picture theatre during the summer. Wen-

dell McMahill has rented it for several months, and he will present programs consisting of films and music. The decision to put the auditorium to remunerative use was made by the directors of the Town Hall for financial reasons, they admit. There are several large obligations to be met in the near future. The season for the recitals, lectures, etc., at the Town Hall ends with the heated term, so there would be no moneys coming in from that source. Hence the decision. "Dream Street" is to be the first attraction, opening there May 2. Talking movies will be included in the program.

There has been an epidemic of child crime in France, and especially Paris, such as burglaries and even murders. The authorities blame it on the war.

In another of the European countries there has been an astounding prevalence of waywardness among girls of the flapper age. The authorities there blame it on the strictness of the parents.

If either of these economic situations should obtain in these occasionally United States may be not the authorities but the self-appointed reformers would surely blame them on the movies, with their customary blindness to the truth.

There is to be held at the Goldwyn studio in California during the second week in May a convention of the organization's sales managers. This marks the first time Goldwyn has held a convention of this sort at the studio and it is also the first convention of sales managers to be held in some time.

All of the Goldwyn executives will attend. Samuel Goldwyn will arrive from Europe in time to get there. F. J. Godsol is in California now and will remain. Howard Dietz, Alfred Weiss, A. S. Aronson and Eric Shay will accompany Mr. Goldwyn, leaving on May 4.

* * *

Jerome Beatty, Paramount's director of publicity and advertising, has announced several changes in the departments under his supervision. Walter F. Eberhardt for the past year publicity representative for the exploitation department assumes the editorship of The Money Sheet, a publication of exploitation aids for exhibitors, in place of Gordon H. Place, resigned to become assistant advertising manager and publicity director of Robertson-Cole. Max J. Rosenfield, Jr., formerly of the Evening Mail's motion picture department, takes up the duties of publicity representative for exploitation. Sam D. Palmer, who has been ill for several weeks, is back at his desk handling trade paper publicity.

* * *

The gorgeous Betty Blythe, she who plays the title role in "The Queen of Sheba," has been in our drab midst for a week. She came East from the Coast to confer over several offers made her since the release of the Fox production. Although no definite announcement has been made it is reported that Betty will appear in the leading role of a forthcoming Fox special picture.

* * *

Another film player to forsake the studio for vaudeville is William Desmond. He is booked over the Orpheum time.

Charles H. Rosenfeld, of the Allied Distributing Corporation, is on a trip to the Coast, stopping at important film centers on the way.

* * *

Several changes in the personnel of Goldwyn branch managers have been made recently. J. W. Pope, Jr., is now in charge of the New Orleans office. J. A. Korpel was transferred from the Seattle office to Boston. W. E. Banford went from Salt Lake City to fill the vacancy left in Seattle. Charles Knickerbocker assumed charge of the office among the Mormons.

* * *

Considerable comment in advertising as well as in motion picture circles has been aroused by the four-page insert on "Deception," which appears in this week's issue of MOVING PICTURE WORLD. In the opinion of experts it is among the finest pieces of advertising for a motion picture.

The insert was designed and laid out by A. M. Botsford, Patrick Kearney and Vincent Trotta, of the Famous Players-Lasky advertising and art departments, and the copy written by Botsford, Kearney and Russell Mitcheltree. This is the first time in many months that Famous Players has used three colors in advertising. The bigness of the subject, which has broken all records for the Rivoli and Rialto theatres, was felt to justify the additional outlay.

* * *

Eddie Bonns, sales manager for C. L. Chester Productions, is on his way to Los Angeles.

* * *

Felix Goldfarb has been appointed on the Grievance Committee of the F. I. L. M. Club. The Grievance Committee is now composed of four exchange managers, four exhibitors and one exchange manager acts as chairman. The exhibitor bodies are represented by Attorneys Edelhertz and Suchman. The other exhibitor members are W. A. Landau and H. Rachmil. The exchange managers are Jack Von Tilzer, chairman; Arthur Abeles, Melvin Hirsch, Felix Goldfarb, and President Chadwick, ex-officio.

S. H. Seidelman, manager of Famous Players-Lasky Albany office, attended the Grievance Committee meeting last week.

* * *

A. L. Grey, general manager of D. W. Griffith, Inc., will sail for England on the Adriatic May 3.

* * *

Bert Adler went to Newburg, N. Y., early this week to attend to the exploitation of the initial presentation of Whitman Bennett's production of "Salvation Nell," a First National release. The film played at one of the local theatres to turn away business and broke all records for the house although no long extended advance publicity was done.

* * *

Richard Weil, director of exploitation for Hodkinson, journeyed to Philadelphia on April 25 in the interest of the forthcoming Irene Castle Productions which Hodkinson will release. He is arranging a huge tie-up with the Curtis Publishing Company, publishers of "The Saturday Evening Post," "The Country Gentleman" and "The Ladies' Home Journal," who will exploit the radiant Irene as "The Best Dressed Woman on the Screen." When questioned about his trip by your correspondent Dick [illegible] replied: "Mother and child are both doing well."

* * *

Victor Nurnberg is now advertising and publicity director of the Reelcraft Pictures Corporation. "Vic" is one of the youngest executives in the business and has been attached to the theatrical writing and publicity business since a very young age. He was formerly assistant to Charles D. Isaacson, musical editor, New York Globe, and lately served on the editorial staff of the Dramatic Mirror.

* * *

Norbert Lusk, representing Hugo Ballin, leaves on the Aquitania May 3 on an errand of importance to the painter-producer. By appointment he will meet in Cornwall an author whose name constitutes an imperishable page in English literature and whose books, oddly enough, have never found their way to the screen. This writer, whose identity cannot at present be divulged, has been quietly studying the screen for a year with the result that he has paid Hugo Ballin the compliment of signifying his willingness to entrust to the producer the translation of his novels to films, if arrangements can be made. After a month in England, Lusk will spend the summer on the Continent, returning in September.

* * *

Eugene W. Castle, well known Pacific Coast industrial film producer, sails for Europe on April 30 to be away for eight or ten months. Castle, accompanied by a cameraman, will visit eleven European countries for the purpose of completing industrial contracts, which require European scenes.

* * *

Vincente Blasco Ibanez, the noted Spanish author, has been elected an honorary member of the Green Room Club.

* * *

Will Rogers has turned lyric writer and has dashed off a song that will be used when his latest picture, "Doubling for Romeo," is shown. The title of the song is "The Juliet Blues."

* * *

Pete Smith's little pals and playmates, the Blackfeet Indian chiefs, arrive in New York April 30 to make personal appearances all next week as a ballyhoo and in the prologue of "Bob Hampton" of Placer," the Marshall Neilan production that will be shown at the Strand. Among Pete's most intimate playmate members of the tribe are Chief Kicking Woman, who never hurt a squaw in his life, and Chief Long Time Sleep, whose name has a quaint appeal for Pete.

It appears that the American market will soon be flooded with foreign films that have the life or incidents in the life of Napoleon as their themes. In France and Germany seven of them are either completed or far down in the course of production. The French films are "Le Duc de Reichstadt," "La Retraite de Napoleon," "L'Aiglon," "Napoleon" and "L'Agonie des Aigles," which is said to be a huge panorama of Napoleon's whole reign. The German productions include "Drame sous Napoleon" and "Napoleon in Warsaw." It is said that these films are to be sent over here for sale in the immediate future.

Arthur D. Hotaling, one of the best known of the old timers in the business arrived last week from Los Angeles. He will probably spend the summer in New York.

* * *

Betty Compson has the measles, consequently work has been temporarily halted at the Lasky studio on the production, "At the End of the World," which is to be her first Paramount starring picture. Betty's friends will be happy to learn that she is in no danger and probably will be entirely recovered within a week or ten days.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Plymouth Pictures Makes a Tryout of Exploitation Before Publishing

GETTING away from the old rut, the Plymouth Pictures, Inc., staged a tryout of its exploitation stunts suggested for "Every Woman's Problem" before issuing them in plan book form. There was no reason to presume that they would prove impractical, but there has been so much stuff printed in campaign books that is either impossible or hurtful that it was decided to try the effect of a state rights plan book in which the stunts were based on actual experience.

Paterson, N. J., was selected as the tryout town, and the picture was booked for the United States Theatre. A. W. Sobler, of Plymouth, went over to Paterson and put over a campaign which cleaned up the picture in no uncertain manner.

Started with Teasers

Ten days in advance teasers were begun in the daily papers; all three publications were used, and the copy hinted at every woman's problem. The text was varied and got attention.

Then a special showing was given the executive committees of three women's organizations: the League of Women Voters, the Business and Professional Women's Association and the Women's Club.

As the picture deals with the problem which confronts a woman elected governor of her state, who is called upon to pardon her husband, convicted of murder, the interest of the women could be understood. All three committees gave strong endorsements. These were printed and mailed to lists of women obtained from several sources, care being exercised to see that there was no duplication of names.

Mrs. Benjamin A. Stein, chairman of the League of Women Voters, did even more than this. She permitted Mr. Sobler to send out to the members her own endorsement printed on the stationery of the club. Sobler paid all of the expenses.

A Snappy Contest

Mrs. Stein also served on the board of judges which passed upon the essays sent the Evening News on the problem, the other judges being the secretaries of the Rotary and Kiwanis clubs.

The newspaper printed the story up to the point where the woman was called upon to make her decision, and the question was as to what the essayist would do in her position. The proposition was not to guess what the play heroine would do, but to tell what action the write would take, and why.

The newspaper gave a front-page opening announcement, running stories on the inside pages daily, and printed the best of the essays. Nearly 500 contestants sent in replies, and many of them made unusual copy.

The prizes were presented the winners at the theatre, which gave another publicity angle to the stunt. The mayor had promised to officiate, but at the last moment was compelled to send a representative.

The title lent itself to general publicity, and three of the large stores dealing in women's wear used hook-up advertisements in which "Every Woman's Problem" was getting the most for her money. Of course they could do that at the store issuing the advertisement. These hook-ups were run for three days, and the title is going to sell hundreds of windows and hook-up advertisements because of its aptness.

Hook-up windows were obtained from a phonograph and a music store, but this angle was not pushed further than to ascertain its possibilities.

Another newspaper hook-up was made with the Press-Guardian, using the want ad stunt, which is so old it is almost forgotten. Each day several classified ads asked persons named to call at the newspaper office and receive two tickets for the United States during the run of "Every Woman's Problem." The newspaper was aided in building up the classified ads, the house gained the publicity which came from the playing up of the attraction for which the tickets were given. The names were obtained at random from the telephone directory.

Jury Notices

A variant of the summons was a jury notice calling upon the recipient to sit on the jury at the theatre. The local form of jury summons was cleverly paraphrased and closely approximated. Five hundred of these were sent to women in plain white envelopes with a red legal seal.

In addition there was the regular newspaper advertising. Ten 24-sheets were used and the lobby was dressed with cutouts.

And now the press book will be issued and sent out with the assurance that the stunts will work because they have been proven.

Don't say: "20 degrees cooler inside." Make it: "Come inside and freeze to death."

Got a Parade Easy

W. G. Shaefer, of the Vaudette, West Point, Ga., didn't hire a bunch of kids with a flock of passes to form a parade for "The Kid." He got a man who could impersonate Chaplin and a more or less convincing "kid" and sent them past the school house about the time the afternoon session was over.

Then the impersonators started for the main street and, except for the band, it was a regular parade. Two or three of the kids remembered they had been told to hurry home, but the rest conveniently forgot.

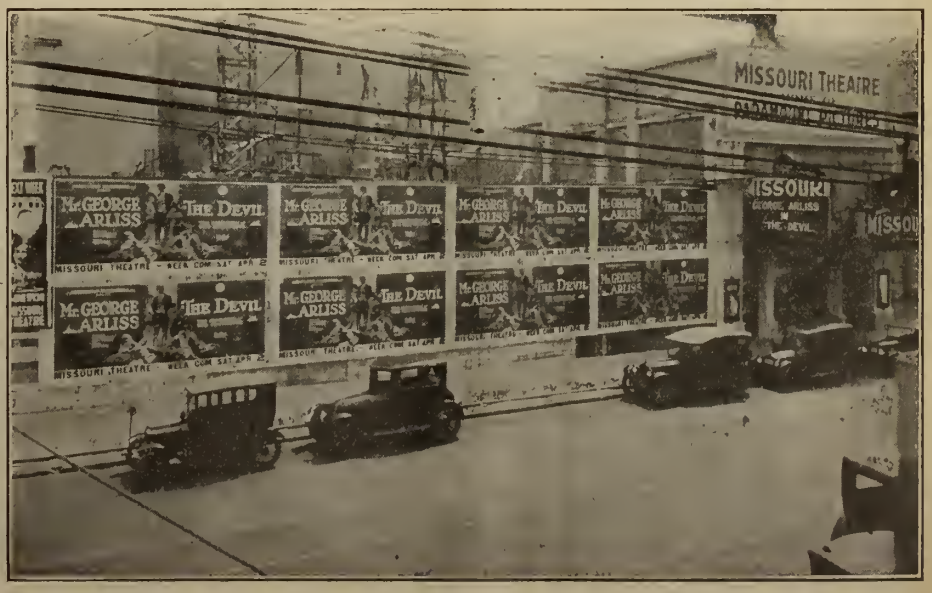
Big Twenty-four Sheet Display for "The Devil"

Because there is a new building operation next door to the Missouri Theatre, St. Louis, one of the Missouri Famous Players Corporation, the house is using the protecting fence for a big stand.

The cut shows the display in use for eight 24-sheets for George Arliss in "The Devil," which makes a pretty big splash for the downtown district. There were some sixes and threes which could have been worked into the display, but we think that the effect of repetition of the single stand is much better than would be a more diversified offering.

Mass Effect Best

Three or four styles of paper would lack the punch of this big display of just one sort. For various locations a change will be better, but the mass effect here is what chiefly sells. A 192 sheet stand is going some, and from the left hand side of the cut, which shows that Wallace Reid is coming, it is evident that the entire stand is not included in the camera field.



EIGHT IN A BUNCH—AND ON A PARAMOUNT THEATRE

That's what joys the Pathe exchange, for these twenty-four sheets are being used by the Missouri, St. Louis, one of the Missouri Famous Player-Lasky Corporation houses. Just goes to show that they know a good thing

Selling the Picture to the Public

Pulled City Patrons to Small Town House

August Ilg, of the Wonderland, Lorain, Ohio, believes in newspaper advertising. Lately he played "The Kid," and when he noted in a Cleveland paper a letter from a contributor who pointed out that many people were going over to Akron to see "The Kid" because of a legal tangle which prevented its showing in Cleveland he made that the basis of a twenty-inch ad in the local paper, telling that many Lorainers went to Cleveland to see the shows and it would be a good thing for Cleveland to return the compliment and come over and see "The Kid."

Come Twenty Miles

Cleveland is only twenty miles from Lorain and the local paper gets into the big town, so the advertisement brought quite a little city business, the people coming over by trolley or auto.

But Mr. Illg lost a big chance in not advertising in the Cleveland papers with the time table of the interurban service. That would have been a stunt worth while.

Hooked "Blind Wives" to Several Windows

The Strand Theatre, Fargo, N. D., made the indicated tie-up with a fashion show when it played "Blind Wives," which is a screen version of the stage success known as "My Lady's Dress." Seven models were used, one of them being a little girl, used to display the children's dresses, and though the stage was small, it was possible to give a good display and to pull a lot of business that no photoplay could win.

Used Live Models

In two of the window hook-ups live demonstrators were used, one to run a vacuum cleaner and the other for a credit system jeweler, who advertised: "We would be glad to send you to see 'Blind Wives' in some of our Easter jewelry." The demonstrator sat at a table, on which were placed some of the bargains offered by the concern.

The light and power company hooked in with gas stoves, radiators, cleaners, electric cookers and similar offerings, all of which would appeal to wives who were not blind.

By making the title a temporary slogan the Strand gained unusual business.

Hyman's Novelties at the Mark Strand

With a feature running only 59 minutes, Edward L. Hyman gets an opportunity to give a regular Mark Strand program the week of May 1. It is not only well chosen, but offers something new in starting the show with a number and then using the overture. This is made necessary by the number of features requiring the production stage.

EDW. L. HYMAN

The program opens with a Bruce scenic, "Water Trails," from which all titles have been removed, the film being cut to run four minutes, which is the playing time of Sindig's "Rustle of Spring," a piano solo, which will be played back of the scrim drop, the picture running on the scrim, with a black border, the same as a regular screen. At the close of the number the lights will flood on to disclose the soloist and permit him to take his bow.

This is followed by Tschaikowsky's "Capriccio Italien" overture. This is a brilliant tone picture and the lighting will be in red and amber to match. Red foots will be used on the full and production stages and the stage cove lights and an amber flood from the booth.

The third number will be a "Dance of Springtime," with three girls in an interpretive dance. The drop will be a neutral blue, with an apple tree in full blossom, about which the girls dance. Grass mats down. The lighting will be pink and white spots on the tree, orange and magenta floods on the dancers; green foots. Orchestra in blue flood.

The Topical Review comes next with two selected from "La Boheme." Pucini's contracts do not permit the use of vocal selections from his operas with orchestra outside of the Metropolitan Opera House. The orchestra will play selections, but when it comes to Rudolph's narrative and the Musetta waltz the orchestra will stop and organ take up the accompaniment. Probably few persons will notice the change, but it permits a brilliant selection without transgressing the law. The correct staging will be followed as to costuming and *mise en scene.*

The second of the "Adventures of Bill and Bob" comes next and this is followed by the prelude (not prologue) to the feature. It is titled "Southern Memories" and will show a levee scene with a boat tied up. The melody of "Suanee River" is played softly as the curtain rises and blends into "Old Black Joe" as an aged negro hobbles on the scene and sings this song. Then follows an eccentric dance, with Noll's "Doan Cry, Ma Honey" sung by a woman, and the selection comes to an end with "Suanee River" sung by a mixed quartette. No lighting is used on this and the drop is illuminated from behind. This permits the singers utilized in the other numbers to go on in white face and still suggest the negro. Hyman has used this stunt before, and it works perfectly if the house lights are kept down.

Jackie Coogan in "Peck's Bad Boy" follows and this gives place to a contralto soloist, who will sing from the concert platform. Johnny Hines in "Torchy Mixes In" closes the performance. The organ postlude is Mendelshon's "Spring Song," holding up the keynote of the entire program.

THE STRAND SOLD JEWELRY AND VACUUM CLEANERS TO "BLIND WIVES" AND GAVE A FASHION SHOW

Three hook-up windows and a fashion show helped put over the Fox attraction for the Strand Theatre, Fargo, N. D., and some additional effects was gained through the use of live demonstrators in two of the windows. To get the full effect the Strand also presented a "Style Show," hooking in on the fact that this story is based on the play, "My Lady's Dress"

Selling the Picture to the Public

NOT ALL THE PIPPINS ARE IN THE OGREN SIX; BY NO MEANS
There are a couple perched on the seats of the car, handing out the fruit to the population of San Francisco. A lot of people went to see "Forbidden Fruit," but some went to get one more good look at the pretty ushers

Apples Work as Usual for "Forbidden Fruit"

Why attempt to gild the lily? The thing can't be done. We use Nick Ayer's very own words in telling of the latest C. I. P. houses pulled off. Read and wonder:

"In the picture is an automobile and in the automobile is Milt Samis, with his back toward you, while he is looking at the big crowd. Also in the automobile are two pretty ushers and between the ushers is part of a good many thousand apples. In the hands of the people that surround the automobile are a number of apples and on the apples is a sign and on the sign are these words, 'This is not 'Forbidden Fruit' —it is a Newtown Pippin from Watsonville. 'Forbidden Fruit' begins at the Imperial Sunday, March 20."

"And the story of the apples is this—

"My chief assistant, Milton F. Samis, learned the fact that in Watsonville, some hundreds of miles south of San Francisco, were 150,000 boxes of apples in cold storage —and being ambitious and red-headed and everything, he phoned the Chamber of Commerce and asked them if they didn't want to sell their apples. Milt did not tell them that he was trying to sell "Forbidden Fruit." However, the Chamber of Commerce fell heavily for the suggestion and forthwith came many boxes of apples, which were distributed to many people in San Francisco.

"The man standing by the front wheel of the car, with the light hat with the dark band, is Mr. Neihoff, who represents the Ogren Six, which happens to be one of the shappiest cars on display in San Francisco. The man standing by the rear wheel, in the picture, with his arm outstretched and with a long cigar projected from his face after the style of Barney Olefield, is none other than Leon Levy, house manager of the Imperial Theatre, of which Messrs. Roth and Partington are associate directors."

Chewing Gum Samples Successful Ad Stunt

Sydney B. Lust, of the Super Film Attractions, Washington, D. C., breaks out every little while with something extra good. This time it is chewing gum.

He arranged with the local representative of the Adams gum to distribute 10,000 sample sticks and give him a slide in the Leader Theatre where "Bitter Fruit" was to be played.

Each stick was given a paster, slightly less than the length and width of the wrapped stick reading: "Adams Pepsin is good for indigestion. See 'Bitter Fruit' at the Leader all week of April 16." The point of the hook-up was the fact that tutti fruti flavor was used. It did the sampling for the gum people free of charge and at the same time put a kick into the theatre advertisement, which makes it work all the way around.

Any large town can get the gum. Try for it.

"Kismet" Lobby Design Was Altered for "Mars"

We told last week how A. C. Cowles, of the Galax Theatre, Asheville, planned to use his "Kismet" front for "A Message from Mars." He merely trimmed off the fringe and repainted, with the columns in deep blue, dotted with silver stars. The cut also shows how the wireless receiving station was placed to get messages from Mars and the pasteboard telescope through which they watched the juice shooting through the ether.

Next time Mr. Cowles wants to launch a new name, he can have a transparency made, letter the telescope "See the new star" and the trick is done. You can do it, too, if you want to. It is not difficult to make with a corrugated paper foundation.

Cowles tied up ten windows with messages from Mars lauding the wares displayed therein, and mentioning the Metro attraction. For example, a wireless stated "No such flowers as are grown by the Middlemount Nurseries can be found in Mars. Thanks for your wireless telling how they are raised on earth. A Message from Mars, at the Galax Theatre."

HERE MR. COWLES SHOWS A SECOND USE OF THE "KISMET" FRONT
Turn to the issue of April 9 and you will see how this front looked for "Kismet." By trimming down and repainting, A. C. Cowles, of the Galax Theatre, Asheville, got an entirely different front for "A Message from Mars"

Selling the Picture to the Public

Store Begged for More and Gave Entire Front

When Bingham & Cohen, of the Colonial Theatre, Indianapolis, ran Selects's "The Greater Love," with Vera Gordon, they sold a window idea to one of the big stores, giving them 25 double passes for the display

The store announced that a limited stock of passes would be given purchases of the toilet articles hooked up with the play "while the supply lasted."

It did not last long, for there were several hundred women waiting for the doors to open the next morning, and the firm was so pleased with the results that they sent over for more publicity stuff and dressed all their windows for the production.

Kelly Sank a Ship to Sell His Seats: He Won

J. W. Kelly, of the Wizard Theatre, York, Pa., is some little wizard himself when it comes to selling seats. He booked Goldwyn's "Out of the Storm" and announced a "Goldwyn Week" with this production of Gertrude Atherton's, "The Tower of Ivory," for the high light.

This Ocean Was Dry

For the lobby he built a beaver board ship sinking into a beaver board ocean, with a bolt of home-made lightning slapping the smokestack. It looked better in the lobby than it does in the photograph.

To one side he built a canvas lighthouse, and in the lantern he placed a spotlight, which played upon the sign announcing "Goldwyn Week." At showing times this was the only illumination used except in the box office, and the powerful beam against the dark guided many patrons out of the storm and into the Wizard.

THE BALTIMORE IDEA OF A HURRY-UP POLICE PERAMBULATOR

Must be a pretty slick couple to need that chicken wire outside the bars to keep them within the bounds. The stunt was designed by Joe Mayer for the New Theatre, Baltimore, and most of Baltimore went to see the show

Was "Outside the Law" and Outside the Jail

Joe Mayer put a portable jail on a float to tell the people of Baltimore that "Outside the Law" would be the attraction at the New Theatre the following week. He must have had a regular Houdini for a conviet, for he put chicken wire over the bars to make certain the conviet would stay put. It attracted a lot of attention and paved the way for a week of good business

But there is something familiar looking about the jail. It looks like the one in which they carted around a fake "Kaiser" during the war, and if we recall the event, the Kaiser was pinched and put into the army for a draft dodger. It may not be the same, but it looks it. Anyhow it's an idea for you if you have not had the attraction yet, but don't libel your jail by reinforcing it with chicken wire.

THE LIGHTHOUSE DID NOT SAVE THIS SHIP IT SEEMS

J. W. Kelly, of the Wizard Theatre, York, Pa., made a steamer of beaver board and sank her in the lobby while the white lead waves rolled high and the box-office receipts did the some thing. You see the only lighthouse on the side

Checks Still Work

Sending out a check to pay for the time spent in reading advertising matter is a time-honored stunt. The newest is checks for five cents each, sent to a selected list to advertise "Mother Eternal," playing at the Casino Theatre, New York.

The letter starts off "My dear Child" and goes on to say that the writer has come into a fortune after twenty-five years of privation and is sharing her fortune with her children, but there are so many of them that the share is only five cents per capita.

Signed by M. E.

The checks are drawn upon a regular bank and are signed "Mother Eternal." If you take them to the bank they can be cashed, but most persons hold them for curiosities, so it really costs very little.

A small deposit will cover the checks, and, after a time this will be returned to the parent account, when possible further checks are returned with the "no funds" stamp. The idea has lain dormant for some time. Now that it has been dug out give it an airing.

Some of the old stunts are still the best. Dig them out of Picture Theatre Advertising.

Selling the Picture to the Public

DOUG AND MARY, BILL AND THE BUNCH ALL GOT A RIDE

The Orpheum Theatre, Marion, Ohio, took up the street-car idea and loaded down the car with a bunch of stars cut from old one and three sheets, making a notable passenger list for the old tub in Harding's home town

This Street Car Carried Illustrious Passengers

Lowell Cash, of the Universal exploitation department, persuaded the Orpheum Theatre, Marion, Ind., to use the street car stunt for "Outside the Law" and they dug into the bill room for old one and three sheets for the passengers. We swore off on street car stunts for a while, but this is a new angle and worth figuring in if you charter a car.

It is better than caricature passengers and much amusement will be derived from a glance at the familiar faces peering through the windows. Doug made a scandal by riding with another girl instead of Mary, but she was on the other side of the car, where she could keep a watchful eye on him, and he had to behave.

If you try the car stunt, go into your own bill room for the passengers and you can give an extra kick to the idea.

The Perambulating Bus Follows the Street Car

Leon M. Bamberger, who does the exploitation for the Paramount Minneapolis exchange, liked the street car idea, but he figured that "The Faith Healer," which was playing at the New Lyric, would appeal to the people who did not live along the car lines.

He wanted to get off the beaten track, and that is fatal to a trolley car. But Minneapolis has low hung omnibuses which are used for theatre parties and similar transportation, and they are not very busy in the daytime, so Bamberger put one under charter, decked it out in a ballet skirt of a banner, provided it with passengers from the bill room and told the driver to blow his horn whether there was a cow on the tracks or not.

The bus was run over the residential section where the trolley cars are never seen, and they did not have to take the poster passengers into the theatre to make an audience because they needed all the seats for paying patrons.

The bus idea is a good one to supplement the street car, or for use with the higher class of patron.

Fay Capitalizes Hampton to Sell "U. P. Trail"

Fay's Theatre, Providence, recently took nearly half a page for "The U. P. T. Trail" and made the producer the star, the main text reading: "A massive picture of the great West personally recommended to fathers, mothers and their children as a wholesome screen entertainment by Benjamin Hampton, the producer, and a fearless champion of clean movies."

THE FAY THIRD PAGE

Probably Mr. Hampton did not realize that he was building direct exploitation when he came out in the magazines for clean productions, but Mr. Fay was clever enough to capitalize the magazine publicity for direct application to a Hampton production, even using Mr. Hampton's portrait, as well as those of the author and star.

KEEP IT GOING

Advertising is cumulative. You cannot use any form just once and win big results. One advertisement just starts to sell. You must clinch it with repetition. Don't start to adverise unless you are prepared to stay with it.

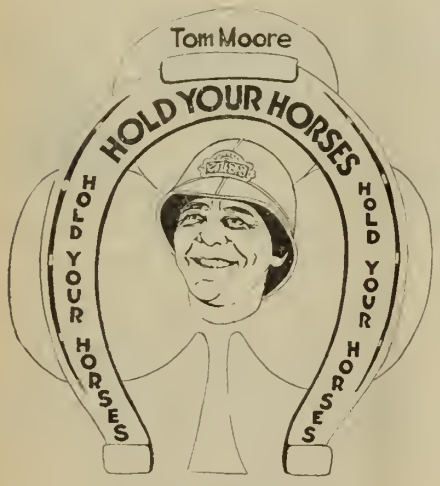
HERE IS THE SUCCESSOR TO THE PERAMBULATING TROLLEY

Leon M. Bamberger, Paramount exploiteer for Minneapolis, figured that he could reach the people not on the car lines by hiring a bus to cover the streets which were not covered by tracks. And he found his deductions were correct

Selling the Picture to the Public

Gigantic Horseshoe Brought Him Good Luck

Manager Barr, of the People's Theatre, Beaumont, Texas, feels that horseshoes bring good luck. Following a suggestion of Jean Darnell, of the Goldwyn exploitation staff, he made a horseshoe fourteen feet high and six feet wide, backed by a shamrock almost as large. The shamrock was painted green while the shoe was aluminum paint, lettered in black for Tom Moore in "Hold Your Horses."



THE BARR HORSESHOE

In the center of the shamrock was the head of Tom Moore cut from a lithograph; the head being one of the character portraits with the street sweeper costume.

It looked a lot more than it cost, and brought in more than it looked. By changing the shamrock design, the same shoe can be used for later horse stories.

ADAPTING THE "SUDS" STUNT TO CHAPLIN IN "THE KID"

The Idle Hour Theatre, Grand Rapids, used an old idea effectively to put over "The Kid," displaying juvenile articles of wearing apparel to advertise the Chaplin. It was only one of many stunts, but it got them alongside the box office

Local Angle Was Good for Business at Plaza

When "Dangerous Business" was booked for the Plaza Theatre, New York, Leo Brecher, the managing director, tied up the nearby florist who had supplied the flowers for the production.

He gave him a card showing the stills for the flower-bedecked scenes in the play, with an announcement to the effect that the shop had supplied the flowers for the First National production. Most of the patrons knew that the Talmadge studio was not far away, and they took an unusual interest in the flowers because Meyer made them and then they took more interest in the play.

It was a good stunt and suggests that other exhibitors can tie up the local florist to the flower suggestion by using stills of flower dressed sets when these occur and the suggestion that the reader's own home can be made more beautiful with flowers.

A NEW YORK TIE-UP WITH CONSTANCE TALMADGE'S FLORIST

The Plaza Theatre found that a florist only a block from the theatre had supplied the flowers used in First National's "Dangerous Business," so they painted him a card that sold tickets and some more flowers

Mayor Said "Hush" and Press Agents Smiled

Milton D. Crandall, more or less aided and abetted by William M. Kraft, talked Mayor Hylan into proclaiming a "Hush Week" in the interests of Clara Kimball Young; only the mayor didn't realize that it was a press stunt until he had issued a proclamation calling upon the greater city to desist from all unusual noises the week of April 18.

Crandall formed a "Hush Committee," the ostensible offices of which were the Equity suite in Aeolian Hall. Stationery was printed up, with a committee composed of the stenographers of the concern, with Crandall as chairman and Kraft as secretary.

Various societies were appealed to to get behind the drive, and, as all sorts of crazy "weeks" and "days" had made them careless, several of the societies did endorse the movement.

Armed with these letters Crandall went to the City Hall and persuaded the mayor to issue a proclamation.

And right after that the legislature decided to investigate the mayor and the city government, and the paragraphers began to hook up the two stunts and wonder if the mayor was trying to forestall criticism. But it made a lot of good publicity for "Hush," in which Miss Young was to be seen at the Capitol the following week, and it only cost the letterheads and some stickers. But if the cops ever get a halfway good excuse for pinching Crandall for something Equity is going to need a new publicity man for six months, less time off for good behavior.

Selling the Picture to the Public

HERE IS THE "EARTHBOUND" PRIVATELY OWNED WORLD AGAIN
This time it shows up in Lynchburg, Va., where W. R. Ferguson, the Goldwyn exploit man, made it the center of a well-devised lobby display. It's a hard-worked piece of tinware, but it was worth its cost in the tickets it has sold

Ferguson's Own World Still Playing Around

W. R. Ferguson owns the world, or at least a world. He had it made in Washington when Goldwyn's "Earthbound" played the Loew house there. Then he had it shipped to Baltimore, where it was put on a truck and used for a float. Later it went to Richmond, and now it has been selling tickets for the Isis Theatre, Lynchburg.

Here, as in Richmond, it was merely placed in the lobby, and was used in connection with flat circles suspended from the arch and carrying the familiar selling phrases. But it was all new in Lynchburg and it sold to the limit.

It probably has sold as many tickets as any single exploitation prop, and its career is not yet over.

In the production of the Basil King drama Guy Darret, the manager of the Isis, worked an odd effect by placing a tenor soloist in the organ chamber. He sang Massenet's "Elegie," the volume of tone being controlled by the organist through the shutter pedals. In this house the organ is directly back of the screen, which made the stunt effective. It might not work so well where the organ chamber is off to one side.

Gave Silver Apple to Most Beautiful Girl

Sid Grauman, of Los Angeles, found a new exploitation stunt for "Forbidden Fruit." He announced that a silver apple would be given the most beautiful girl, and worked up a lot of interest in this Helen of Troy stuff. De Mille loaned four of his stars to act as the judges, and the stunt pulled the last week of the showing to the level of the opening.

He donated quite a sizable apple, too; but you don't have to be as generous if you want to pull a beauty show. Make it a free-for-all contest, let the audience do the judging, and a five-dollar apple, plus the fame of the contest, will be ample. These contest ideas, if you frame them to avoid lottery complications, are always good; but pass the buck to the audience when it comes to judging and you won't get any one sore on the house. If there is time make it a voting contest. That's better yet.

Giant Cutout Letters Made Striking Banner

Vitagraph's latest special, "The Heart of Maryland" was given its first public presentation at Poli's Palace Theatre, New Haven, April 14-16.

The Palace is a beautiful house and banners would be out of place, but the management wanted to put over the premier to the limit. Giant letters spelling the title and a large cutout showing Catherine Calvert swinging from the bell; the punch of the play, were in keeping with the lobby and yet made a noise like a bunch of banners with a calliope attachment. You can do almost anything if only you figure until you get the right idea.

Joshed the Bachelors; Built Up His Business

I. C. Holloway, a "student manager" of Southern Enterprises, built business 50% on "Brewster's Millions" by entertaining some 25 members of the Bachelors' Club, an exclusive social organization of Anniston, Ala., when he had Fatty at the Savoy Theatre.

He invited the club to attend and bring the ladies, and about fifteen of the bachelors found the necessary lady. The newspapers took up the idea and gave several columns of free publicity in advance and write-ups of the event the next morning, which made the second day's business $10 better than the opening.

A young man who could make up as a woman was employed to sing a song to and at the club members, using a bouquet, which was presented over the footlights, with a searchlight to pick them up in the darkened house.

A special spicy program was provided for them, and the affair was a tremendous success.

Mr. Holloway used the money heralds, putting them out well in advance by dropping a few in the post office and other places of resort every day. They were not made common, and those who got them made such a fuss over them that the bank asked for a bunch to hand out to depositors for a joke.

Mr. Holloway also took them over to Piedmont, twenty miles away, where he draws considerable automobile business. The trip cost nothing, as he rode over in a car with a friend and squared the ride with a pass.

The entire exploitation cost only $20 and built business one-half.

It only goes to show that a stunt doesn't have to be expensive to draw them in by the hundreds.

THIS IS NOT A BANNER, YET A BANNER NEVER MADE SUCH A NOISE
Huge letters told of the premiere of the new Vitagraph special, with Catherine Calvert, better than a banner could possibly have done, and the "Heart of Maryland" on the floor completed the sale of this production

Selling the Picture to the Public

Two New Stunts Offered for "The Greatest Love"

Two good ideas for Vera Gordon in "The Greatest Love" come from Evansville, Ind., where the production played at the Strand.

A jewelry store filled its window with engagement and wedding rings and announced that "May is the month of "The Greatest Love.' Buy the ring here and you'll be sure it is right." Stills from the play got attention for the house and the firm offered a pass to every couple who bought a ring the week of the showing.

The Swanson Electric Company built a shadow box with a huge red heart, on the back of which was lettered "The Greatest Love is found in a mother's heart. A happy mother means a happy home. Electric servants will make your home happy." Against the black ground was "Buy her that Cataract figure eight movement" on one side and on the other: "See Vera Gordon in her new Mother picture at the Strand, April 15-20." A skidoo flasher plug was used for the light and holes in the sides of the box illuminated additional stills and signs when the lamps were on.

This last is a new idea in the use of a flasher sign. Try it out some time.

Switched Over

Walter F. Eberhardt, of the Famous Players-Lasky publicity staff, who has been planting stuff in the trade papers for a long time, has been advanced to the editorship of The Money Sheet vice Gordon H. Place, who has gone to Robertson-Cole. M. J. Rosenfield, Jr., will replace Eberhardt as the planter.

We are sorry to lose Walter, for he was one of the best planters in the business, and not only got a lot of stuff in, but got it without fighting. He made friends and kept them.

NOT EVEN THIS WILL KEEP A MAN IN LOVE FROM THE PARSON

Only the married men can really enjoy the lobby display of the Orpheum, Scottsbluff, Neb., for First National's "Don't Ever Marry"; but it made a good attractor and got a laugh even from the poor, innocent bachelors

About this time get after the auto trade. Suggest that they drop in at the theatre after the ride or meet their friends there and make it the starting point. Get them going or coming.

THIS IS JUST ONE OF THE EIGHT WINDOWS USED

Albert S. Nathan, Paramount exploiteer for Buffalo, dropped down to Oswego around Easter and tied up every one of Oswego's florists to the lily idea for Mae Murray in "The Gilded Lily," at the Strand. This is the best of the lot

Showed Horrible Example for "Don't Ever Marry"

Planting a cluttered kitchen table as a lobby display, the energetic Orpheum, Scottsbluff, Neb., advised: "If you can't stand this 'Don't Ever Marry.'" It sold tickets, but it did not reduce the business of the license bureau because you can't head a man away from matrimony with a shotgun.

Unwashed dishes, a baby's bottle, a milk bottle and other debris gave the lobby of the Orpheum a really home-like look, and it won a lot of chuckles, and laughs always sell seats.

The Orpheum seems to believe in doing things, and they follow up their beliefs with action. The town is worked to the limit, and business is kept up.

A Lily Window for a "Gilded Lily" Worked

Albert S. Nathan, the Paramount exploiteer in the Buffalo district, was keen on the value of the title, "The Gilded Lily," around Easter. One of the prints was working at the Strand, Oswego, so he dropped down to the starch city and tied up eight florists to a lily and "Gilded Lily" joint display. He would have had more had there been more florists.

The cut shows the most prominent window with a hand painted poster as the centerpiece. There is also a half sheet card, with a similar pose, in front of the post in the lower left hand corner, but this does not show up well in the photograph.

It makes a fine hook up around Easter, but since Easter is passed, at least you can work it for florists' windows and also for displays of artificial flowers in dry goods stores and millinery shops. If you can't do any better, buy half a dozen artificial lilies and gild them yourself.

Selling the Picture to the Public

THIS LOCALITY JEWELRY STORE ASKS FOR WINDOW TIE-UPS

They did so well with "The Inside of the Cup" that they hunted out Eli M. Orowitz, the Paramount exploiteer, and insisted that he give them a window for "Brewster's Millions," and they said "call again" when he went out

Philadelphia Now Seeks Paramount Window Tie-Up

Down in Philadelphia Eli M. Orowitz, the Paramount exploiteer, is getting them so that if he does not come around with a window show, they take the window around to him and make him take it.

For example, the Schroeder Company have a large jewelry store in one of the numerous Philadelphia neighborhoods. Orowitz went in and sold them on the idea of a tie-up for "The Inside of the Cup" when it played the nearby Locust Theatre. It was hard work, and he had to talk fast to convince them that putting advertising matter for the theatre in their window would sell their own goods. It was a very grudging assent that he won.

It was different when he went in to recover the display. They were all smiles and urged him to come in again. He said he would, but he did not want to repeat too soon and did not try to tie up "Brewster's Millions." They came after him and wanted to know why they could not have a display. He told them they could, tied up with the phoney bank notes and a card telling you did not have to be possessed of "Brewster's Millions" to participate in their cut rate sale, and they let him circularize their private mailing list for the Locust and the store.

Work hard to get a window once and the rest is easy, for it always works if you split 50-50 with the merchant, and you leave him hungry for more.

Fake Telegram Worked for Lust with Hoxie

Sidney B. Lust is one of the real hustlers in the National Capital and he puts over the Leader Theatre with the regularity of a pendulum beat. When he had Jack Hoxie in a feature instead of a serial, he figured that a fake telegram might work, and he had one painted up for a banner on the lines of the one recently used in Lancaster, Pa.

He knows that there is still a certain thrill in a telegram, and that people will stop and look at a fake telegram where they might not get the message on a banner; particularly where there was so much said.

And the moral is that if you want to get a banner with heavy wording read, you can make it a telegram and it will get over just as did this Arrow release.

Lobby Exploitation Sold Extra Tickets

The Hippodrome, Ft. Worth, Texas, did no extra advertising for "Prisoners of Love," but with a special lobby the manager greatly increased the sale of seats. He trusted almost entirely to this and found his faith not misplaced.

The foundation of the display was a set of four strips of beaver board, painted to represent the stone walls of a prison. These were set apart from each other to give three openings, which served as entrances. Two of these led to the doors and the middle one to the box office.

The side entrances carried shields, on which were painted hearts; but above the central opening was a large cutout heart, on which was painted the title of the play. Cut-out cupids were supporters for this design, and at the base of the strips were potted plants on low platforms.

The general effect was so striking that few passed the theatres without stopping to look at the display, and many of them entered.

Big Newark Campaign

The personal appearance of Dorothy Phillips when "Man, Woman, Marriage" was played at the Branford Theatre, Newark, was backed by a most elaborate campaign. In addition to large newspaper spaces, 4,700 pieces of display advertising were used, ranging from 2-sheets to window cards, and on Monday the woman's clubs of Newark and the Oranges were the guests of Miss Phillips; special invitations being sent to the heads of all the clubs.

An interview with Miss Phillips was run in one of the morning papers, and she made a little talk to her audiences. And for once Newark did not have to offer double features to get a crowd. The big First National production did it alone.

WESTERN UNION
TELEGRAM
PEOPLE OF WASHINGTON:
DONT FAIL TO SEE JACK HOXIE IN CYCLONE BLISS
AT THE LEADER THEATRE THIS WEEK
PREMIER SHOWING IN WASHINGTON. THIS A WONDERFUL
PICTURE FULL OF THRILLS LOVE AND REAL ACTION.
EXTRA ADDED ATTRACTION LARRY SEMON SCHOOL DAYS.
SIDNEY B. LUST.
NOW PLAYING
JACK HOXIE

YOU COULD NIGHT-LETTER CHINA FOR WHAT THIS WIRE COST

A night letter is fifty words for the day rate, but Sydney B. Lust had this hand painted for the Arrow release when he played Jack Hoxie in "Cyclone Bliss," at the Leader Theatre, Washington. It put the serial star over in his short feature

Selling the Picture to the Public

Shea Buffalo Ads Give Contrast in Lettering

The advertisements of the Shea theatres, Buffalo, are always of interest, but this set is of more than ordinary moment because it affords a good study in type values. Three of the four spaces give a straight type, an inline and an outline effect. We think that Mr. Franklin gets the best results, so far as the title goes, with the Hippodrome space, for here a hand lettered display is often to be preferred to type, and he gets a more prominent announcement than is given by the outline for the Criterion.

THE SHEA SUNDAY AD.

This is almost too light to give a good effect, though the result in the reduction is better than in the original because the reduction brings the lines closer together. The vaudeville house with all its all-type is a clean announcement, but it lacks the prominence of the others because there is so much to be announced. But we think that if Mr. Franklin had used the type face shown in the billing for the acts instead of the hand lettering below the title he would have a prettier result than all hand lettering, but these hand lettered spaces have been used for so long that they are practically a trade mark, and it would not pay to alter them, and the lettering is unusually clear. The border design is very graceful and should be called to the attention of your own artist if you have one. It holds the spaces together just as well as a heavy line and looks better on the page.

—*P. T. A.*—

Tint Blocks Used to Get a Striking Space

George E. Carpenter, of the Paramount-Empress, Salt Lake City, used tint blocks on his perpendicular half page for Mae Murray in "The Gilded Lily" and gained an unusual effect. The tint was a very pale salmon which was printed over all the display, but which gave the best effect on the flesh outline, which is apparently what Carpenter was driving at, for he made the whole campaign on the dancer and her costumes. On an inside page he had a four-column cartoon showing the crowds rushing to the Paramount-Empress with balloons which dwelt on the costume or lack of it. Probably the tint blocks are carried in stock and cost nothing for their use, obviating the making of a color plate and yet getting an effect which in many instances, and certainly in this, is better than two-color work. It was a really artistic display, and revives the suggestion of tint blocks for other displays. The important fact is not that Mr. Carpenter did it, but that his doing so gives you an idea whereby you may gain effect and save money at the same time.

—*P. T. A.*—

Didn't Give Credit

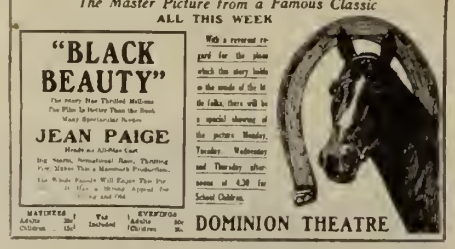
The Opera House, Greenville, Texas, used the "one-piece coat and suit hanger" as one of the inventions of Douglas Fairbanks in "The Nut" and reports that it made a sensation in the town, but—

It was not added that the stunt was lifted from Picture Theatre Advertising.

In case you've forgotten the stunt—or never heard—the one-piece hanger is a small nail. It works well for "The Nut" because of Doug's other "inventions" in this play. But the stunt always works well because it is a clever sell.

Large Open Displays to Sell "Black Beauty"

The Dominion Theatre, Winnipeg, sold Vitagraph's "Black Beauty" to advantage through the use of large spaces and open display. The display, rather than the large space, was what really sold, for a space can be spoiled in the layout. The cut shows a five sevens. At the left there is a sale talk on the film, the centre tells of special matinees for the children, and the right offers the attractor. This picture is sold largely



THE DOMINION FIVE SEVENS

through the children. This does not mean that it is a kid picture or that the children are the chief patrons, hut they are the ones most keenly interested in the story, and it is they who will sell it to their elders, so the appeal should be simple to lie within their mental grasp. All of the Dominion advertising conforms to this rule. There is not much said, and that little is told simply. This is also to be noted in a three-column fulls which uses the same horse's head and a cut of Jean Paige as the attractors and offers very little more reading matter. The top of the space is headed "All next week, For sale," with the last prominently played up just above the horse's head. The reader wonders why so much space should be given a horse sale, and reads on to find that the article for sale is tickets to "Black Beauty." It was plain but good work and put over the picture.

—*P. T. A.*—

Booms the House

J. Reeves Espey, of the Missouri Famous Players Corporation, St. Louis, sends in a unique single fourteen for the Delmonte. It aims to sell the house and does it in Waltmasons. The theatre, for example, is "two hundred feet from stage to door; three thousand seats upon one floor; a rendezvous for passing time, you'll find this motion picture shrine." The music is "Symphonic music on the air and then a syncopated blare: caressing blues and ballads sweet, go to make a music treat." The novelty of the idea will hold interest and it will work powerfully for the house idea, and the house is as well worth selling as any single attraction. The play may be the thing, but even a good play needs adequate stage settings. We would like to see more following Mr. Espey's lead. We do not think that even Eddie Hyman realizes the value of selling the house to the limit.

—*P. T. A.*—

Widening the Space Gets a Much Better Display

Here is another Hyman Space for the Mark Strand, Brooklyn. It is the usual 65 lines across three, but it looks twice as large as the old double 65s and with an increase in cost of only 50%. This space

A HYMAN SUNDAY THREES

shows an unusually good layout, with most of the prominence going to the musical program, which places the Strand in a class by itself against all of the other Brooklyn houses. If you will turn back to some of the old double-column spaces, you will realize the gain which comes from a space wider than it is deep. Within bounds this rule always holds good, and a half across the page is always better than a four-column fulls as well as allowing a better disposition of the lines. At the start the Hyman twos were adequate because they did not drop so deep, but he found that it paid to take more space to advertise the general program, and when this extra space was added it made the drop too great, so he went over to the next column instead. Hyman knows the ropes. Follow his lead in this respect.

—*P. T. A.*—

Now We Lead the Way

It used to be that motion picture advertising was merely an adaptation of theatrical schemes, but today picture advertising has advanced to the point where we give ideas to others. The recent issue of a Pittsburgh paper carries a two-page hook-up for a brand of soap. The makers of the soap take two-thirds of each of the pages and the grocers and department stores hook in. Apparently they are working around the country with this hook-in scheme, offering three cakes of the soap for fifteen cents and a coupon. The coupon is the basis of the hook-up for the merchants advertise for these to come to their

Selling the Picture to the Public

stores. And it is less than six years ago that the first hook-up page was started—for "Shoes," if we remember rightly.

—P. T. A.—

Six Column Fulls Made from Plan Book Stories

The Grand Opera House, Canton, Ohio, took eight full columns to put over "Partners of the Tide," and used the material in the Hodkinson plan book to get the copy. This is not the layout suggested by the company, for this display is an odd size, but the material written for other and smaller advertisements and in the book generally was combined into a very effective

THE CANTON SIX FULLS

layout of argument, a triffe too full, yet so planned that all of it does not have to be used to get the sale. Any one seven appeals should get the money, and it does not make any particular difference which one is read. We believe that a more generous use of white space would have helped not alone to give display but to induce reading, but it stands a well constructed space and it gives all of the value of a full page while costing less. The smaller displays on the page offer three theatre advertisements and one announcement for a Christian Science church. This was the first showing of the Joseph Lincoln story and was given especial prominence on that account.

—P. T. A.—

Stanley Sunday Spaces Hold Up to a Standard

The Stanley Company, of Philadelphia, is holding to a good standard of display in the Sunday papers, though they do not use large spaces. They hold all of the advertising in a short three columns, and the Stanley string is first to be looked over. The second string houses run two across the three columns and the smaller ones get a column width each, but they are packed in nicely and give the effect of bigness, and they mostly use type which can be read. This reproduction of the announcement of George Arliss in "The Devil" is different from the earlier work, but just as sightly, through the use of a black background cut. This shows up, but does not look as well as it would have, had the cut been silhouetted. It is too apt to blot up. The very small lines of six point just below the signature are the prices. The house is new and the

Direction Stanley Company of America
The Stanley
MARKET AT 19TH
GEORGE ARLISS
MAKES HIS PHOTOPLAY DEBUT IN
THE DEVIL
A never-to-be-forgotten character portrayal in a magnificent picturization of the stage play that was the sensation of two continents. Mr. Arliss has immortalized on the screen his greatest stage triumph.
Stellar Support
SYLVIA BREAMER
EDMUND LOWE
LUCY COTTON
PROLOGUE "FAUST"

THE STANLEY DEVIL DISPLAY

idea is to tell all about it, and the lines are so light that they do not fight the announcement line just below. So far as display goes, the six point might just as well be white space, and yet it is used to get over facts important to the reader if the rest of the space sells him. The ornamental panel in the lower right hand corner is the announcement of the musical prologue, which is Eddie Hyman's "sure fire," the prison scene from "Faust." It makes an orderly layout and the copy matches the space in that it is dignified and at the same time impelling. The whole idea of the production is told in less than four lines. These read: "A Never-to-be-forgotten character portrayal in a magnificent picturization of the stage play that was the sensation of two continents." It's all there in very few words.

—P. T. A.—

Mailing Photographs

Don't think that you can roll up a photograph in a split envelope and get it several hundred miles in good shape. Get a photo mailer and it will come through safely. It looks all right when it starts out, but you should see it at this end. A single rolled photograph will not stand up in a mail bag with a hundred pounds of other matter, piled perhaps at the bottom of a heap of six or eight other bags similarly weighted. A five-cent mailer will save a five-dollar photograph.

—P. T. A.—

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Took Two Full Columns for Chicago Sunday Ad

Ralph T. Kettering, handling the publicity for "Forbidden Fruit" at the Randolph, Chicago, startled the folks by taking a full two columns for a Sunday announcement for his attraction. It carries two cuts, one seven inches high, and made a splendid splash on a page mostly given to small displays. It cost money, but it was worth the money is cost. This cut shows a hundred

A CHICAGO SPLASH

line drop across three columns, which is really 103 lines, so that he gets the advantage of nine lines. The good point about this advertisement is the cut. You cannot see the girl because her face is hidden by the wing of the chair. And because you cannot, you are much more interested than if you could. There is an appeal to curiosity. The moment your eye lights upon the space you sense something wrong. You stay with it to see what the matter is, and you note that the face does not show. You read the text to see if you can find out who the girl is. You are not quite certain, so you keep on looking, and the first thing you know you are sold on the ticket proposition and go down and buy a couple. That is ad salesmanship. The other spaces are smaller and not so good, but the two mentioned suffice.

—P. T. A.—

Roth and Partington Show a New Form Ad.

Nick Ayer sends in another of those nice C. I. P. displays for the Roth and Partington directed houses in San Francisco. He writes that the chat columns are shorter than usual because the baseball season is opening and he has to be on the grounds to assist in lifting the lid. We don't believe that even a free season pass would coax Nick off the job until after he had done his literary chores, even though he

Selling the Picture to the Public

does now boast a capable assistant in Milton F. Sammis. It just happened that Jewett Bubar saw that by changing the design he could get a better design and at the same time get something new, so he went to it. If you have been following these C. I. P. advertisements, here is another style of design to study with profit. These advertisements are the joint productions of Bubar and Walter Clinton, the latter putting in the lettering. It seldom happens that a good artist is also a good letterer, and Roth and Partington, the joint directors, are too good showmen to let a good display be spoiled by poor lettering. Like all things Roth and Partington do, the small details are looked after. They do not figure that Bubar can letter well enough to pass. They insist that the lettering be as well done as the drawing, and they provide a man who specializes in this work. We know other managers who might work the same scheme with profit. And before you pass on, note that the advertisements are still plugging away at the Granada, which will not open until August 1. By the time the first of August comes the Granada will be so well sold that people will think it was there when the first 49er hit the golden shores. We like these short columns even better than the full drop, so perhaps it is well that the baseball season is open on the coast.

—P. T. A.—

A SOMEWHAT DIFFERENT ROTH AND P IRTINGTON DESIGN

Look at All the Men Who Want to Find Out

Look at the cut of the front of the Scollay Square, Boston, for the Pathe released "What Women Will Do." There is not a woman in sight, but the men are strongly in evidence. Evidently they are going to take the advice lettered on the side boards and "See and Find Out." As always, the cutout on the banner saves it from being a banner. Banners are more or less out of place on the front of a pretentious house, but by working in a cutout, the banner can be used on any front. This display is very nicely planned, being striking without being too garish, and with a strong appeal in the lines. No Bostonian is going to pass up "A drama for wise men and wiser wives." They will feel that they have to see it after that.

A Drama for Wise Men and Wiser Wives
Don't See It If You Think You Know
"WHAT WOMEN WILL DO"
ANNA Q. NILSSON
OLYMPIA DESVAL & CO.
CHRIS RICHARDS
"WHAT WOMEN WILL DO."

ADVERTISING A PATHE ATTRACTION IN BOSTON

Frankness with Patrons Will Probably Win Out

The Dixie Theatre, Gallatin, Tenn., has been having its own troubles. Apparently the house is newly opened, for the two twelves all-type display is partly given to apology, the essential of which reads:

"We have a lot to learn, as I have been told, but we are going to do the very best we can and are satisfied that by Saturday we will be able to overcome all of our defects and inexperiences. If you are not satisfied with the show, we want you to tell us, as we want to please all. WE HAVE NOW INSTALLED SOMETHING THAT WILL MAKE OUR PICTURES SHOW UP 100 PER CENT. Just come and see. Of course, the show we put on Monday was not very good, for reasons of a few minor accidents with our film in breaking in our new machines. Just like a Ford, the more you run it the better it is, and anything that is new it takes a little time to adjust the minor defects. REMEMBER, we are going to make good and must, for we are going to stick and establish a show that we are eventually going to be proud of."

This was sent in to give us a laugh, but we think that a house starting out in that spirit stands a chance of pulling through. It makes for a better understanding between management and patron, and people will become interested in seeing the house succeed in spite of the handicaps. The advertisement is oddly set, with the only display given the dates, type stories of the attractions following in twelve point. It is chatty rather than exclamatory, and will probably be read with interest. It differs very little from some of the announcements of Griffith for "Dream Street," in which he took large spaces to tell that it was not as pretentious as "'Way Down East." It is not as smoothly worded, but the idea is the same. We think that the Dixie makes a mistake in not using a personal signature instead of "The Management." Such confidential talk should carry a name to accent the individuality of the appeal.

—P. T. A.—

Get people interested in your personal success as well as in your pictures. This can be done, and will be of more lasting benefit to you.

Rubbernecking in Filmland

Hunt Stromberg's Right: There's Nary a Dull Moment in the Movies

By GIEBLER

AS I jerk a week from my elegant Palmer Photoplay Corporation calendar and the old mind starts on its crab-like excursion backward over the doings of the past seven days, I am reminded of the truth of Hunt Stromberg's "There's never a dull moment in the movies."

Quite a few things have happened this week. Mary Pickford had a birthday. Pat Powers came to town. Elliott Dexter left for New York; Sessue Hayakawa was separated from his appendix, and Scoop Conlon, for two years publicity pilot for Bill Hart, moved his typewriter down to the Selig Zoo, where he will hereafter tell the world of the activities of the new Colonel Selig and Sam Rork combination.

Carl Laemmle gave a barbecue to the employes of his big plant; all U. City was there, 3,000 strong. There was music and singing and dancing and merrymaking and eats. Carl Laemmle, R. H. Cochrane, vice-president; Abe Stern, treasurer; Irving Thalberg, general manager, acted as hosts.

Ben Takes It All In

Ben Turpin has returned to Filmland after a lengthy absence. Ben spent several weeks of his vacation in his old stamping ground, New Orleans, where he was feted and made much of by the citizens; but in spite of them, when Ben stepped off the rattler and cast one eye on the familiar scenes in and about the Esspee Depot and let the other optic rove to the snow-clad foothills that form the back drop to our fair city, anybody could see that he was glad to be back in the Sunny Southland, of which further description, including views of the Angel's Flight railroad, the big grapevine at San Gabriel, the Old Missions, Christie Bathing Girls, the price of orange, lemon, fig, avacado and alfalfa orchards, information as to the eradication of gopher, and direction for removing cactus stingers from the persons of tourists who forget and sit down along the hiking trails—and other dope—will be sent by the Chamber of Commerce on request.

Bill Modifies It

A touching scene was enacted when Mary Garden came to town with her troupe of singers. Mary has always said in the past that Bill Hart was her favorite actor, and so when Mary got here Bill put on his best Western shirt, greased his bandit boots, shined up his spurs, donned an eight pound hat and called on Mary. And Mary threw her arms around Bill and ejaculated, "My Hero," right out loud so the reporters could hear, and Bill, who is kind of bashful, gulped a couple of gulps and said, "My Queen—of-song."

I saved a bunch of jack this week. Heretofore, when I would figure the dope on the trip to foreign parts that I intend to make some day I would always include Monte Carlo in the itinerary, but since I have seen the exact duplicate of the famous resort that Carl Laemmle and Eric Von Stroheim have built up on top of a hill in Universal City for "Foolish Wives," I will be able to cut Monte Carlo off the list and go on over in Italy and visit the birthplace of Bull Montana instead.

The Monte Carlo set is composed of a group of three buildings, the Hotel de Paris, the Casino and the Cafe de Paris, facing each other in a sort of triangle and between them a circular park with transplanted palms, flowers and magnolia trees in full bloom. The roadway, "The Circle of Chance," running around this park and connecting the three buildings, is paved and in front of the Hotel de Paris there is an electric line and a regulation sized trolley car that makes Nice, Eze and other burgs near by to Monte Carlo.

Director Von Stroheim had about 400 people on the set and was getting ready to shoot a scene showing the arrival of the American Ambassador, Robert Edson, and his wife, Margaret Armstrong, at the Hotel de Paris, when I got to the location. I found Lewis Lewyn, producer of Screen Snapshots, at Monte Carlo getting stuff for a release, and I thought "Louie" was a fine little guide—until he introduced me to Mrs. Eric Von Stroheim, who simply knows all about everything connected with the gigantic proposition.

Cost $200,000

The Monte Carlo set cost $200,000 to build. There is real plate glass in all of the windows of the three buildings. Seventy-five especially designed street lights are used to illuminate the Circle of Chance at night. The roof of the Cafe de Paris building is studded with 3,000 electric bulbs; there are 5,648 lights on the set altogether and at night, when many of most of the important scenes are taken, a battery of 50 Helio-arcs of 150 amperes each, which are supplied by a special generating plant, are used to light up the scene for the cameras.

AT UNIVERSAL'S MONTE CARLO

Left to right:—The Neck, Mrs. Eric Von Stroheim, Eric Von Stroheim, as the Prince in "Foolish Wives," and Louis Lewin, producer of Screen Snap Shots, standing at the entrance of the reproduction of the Hotel de Paris

The buildings are the exact duplicates of the ones at Monte Carlo in dimensions and decorations; two large statues holding immense torches on the top of the Casino weigh a ton each.

The set at U. City is only a part of the Monte Carlo stuff in "Foolish Wives." Another set as big as this one, representing the ocean side of the buildings, was erected at a point up the coast near Monterey, and Von Stroheim and his company spent three months there shooting the action that fits that part of the story. Of course, there are other big sets in the story, one of them, a handsome villa, was burned last week for a punch scene in the picture.

Colorful Scenes

The people on the Monte Carlo set were all hand-picked extras. Most of them had been in Monte Carlo at some time or other and all seemed to be perfectly at home in their surroundings. I stood on the steps of the Casino end watched the curious colorful mob as it milled and mixed in the street below, while Von Stroheim drilled it to his satisfaction.

There were people of all nations in the crowd—tourists from England, America, France, everywhere; soldiers and officers from all lands, some of them wounded and in wheel chairs pushed about by white capped nurses; black soldiers from Abyssinia, one of them with a crutch; citizens of the town, rich men, poor men, beggarmen—diplomats, dips, dames, some in rags and some in tags—and some dressed up like Astor's horse. I saw the bird about which that old song, "I'm the Man Who Broke the Bank at Monte Carlo" could have been written, and a fit heroine for the other song, "I'm the Girl Who Broke the Man Who Broke the Bank at Monte Carlo."

Villain Gets Busy

The arrival of the American Ambassador was a fine piece of work. The carriage, with its escort of picturesque soldiers, swung into the magic Circle of Chance, drew up at the entrance to the Hotel de Paris, the band played, the Stars and Stripes fluttered up the flag pole. The Ambassador's beautiful wife alighted and went into the hotel and—Prince Sergius Karamzin, played by Eric Von Stroheim, who is head villain in the play as well as director, lamped the lady and marked her as one of the many "Foolish Wives," who think more of the bowing and scraping hand-kissing of the titled foreign than they do of the honest-to-goodness attentions of the boys back in Terre Haute, Wichita and other towns in the good old U. S. A.

"Foolish Wives" is a very strong story—a story that would create a sensation under any circumstances—but with the elaborate production that is being used to garnish the story it is pretty sure to be pretty much of a knockout.

I stuck around the set for the better part of the afternoon; the atmosphere of the place sort of got me. I felt just like I did once when I ran a nickle up to six bits and said, "Let it lay," and walked out of the place flat. Its a good thing the gambling casino wasn't real, I might have gone in and cleaned 'em.

Rapid Progress Being Made at Studio on "Son of Wallingford"

George Randolph Chester, who is at Vitagraph's California studios, directing "The Son of Wallingford," which he wrote in association with Mrs. Chester, especially for a Vitagraph super-feature, is making rapid progress on this production, according to reports received in the East.

Having created the characters, two of whom were already known throughout the world through the earlier "Get-Rich-Quick Wallingford" stories, Mr. Chester has had a definite ideal for each role and accordingly when casting for the production did not rush the selection of characters. He took his time in the casting part of his program, and secured perfect types.

The four leading characters in "The Son of Wallingford" are Jimmy Wallingford, young son of the famous but notorious J. Rufus Wallingford of "Get-Rich-Quick" fame; his father, J. Rufus himself, the smooth-tongued and at times unscrupulous, yet human, promoter; Blackie Daw, the silky side partner of J. Rufus, and "Toad" Jessup, who bears the same relation to Jimmy that Blackie does to J. Rufus.

Of course "The Son of Wallingford" is also a love story with a punch. Accordingly, one of the chief roles is that of Mary Curtis, the small-town girl whose faith in Jimmy gets some severe jolts, but who finally comes to believe that he is not like his father in every respect.

For the title role of Jimmy Wallingford, Tom Gallery was engaged. It was a difficult role to fill as the part not only required a young American of pleasing appearance and capable acting abilities, but a big fellow physically as well. J. Rufus Wallingford, the father, is played by Wilfrid North, for many years well known on both the spoken stage and the screen, but who recently has been manager of Vitagraph's West Coast studios.

George Webb, who did such clever work as the villain in Vitagraph's "Black Beauty," was selected for the role of Blackie Daw. "Toad" Jessup is portrayed by Antrim Short, and Bobby Mack is seen as "Onion" Jones. Andrew Arbuckle assumes the role of Talbot Curtis. The character of "Henry Beegood" is in the hands of Van Dyke Brooke, while his son, Bertram Beegood, is played by Sydney D'Albrook.

To Priscilla Bonner falls the important role of the heroine, Mary Curtis. This marks the third sucessive production in which she has played opposite Tom Gallery. Florence Hart is seen as Fannie Wallingford, Jimmy's mother; and Lyla Leslie as Violet Bonnie Daw, the likable wife of Blackie.

"The Son of Wallingford" is a big production, with particularly massive and spectacular sets and scenes, especially in the exteriors, it is said. Frank Heath is acting as Mr. Chester's associate in directing.

"Shadow" Press Book

Immediately after arranging for distribution of Salient's "The Shadow" J. J. Sameth, of Forward Film Distributors, started work on the preparation of posters, campaign book, etc.

The campaign book, which is the work of Jack F. Reilly, who did similar work for Robertson-Cole, is said to be intensely practical and made for service and not for show. The picture is said to have many novel angles for exploitation and there are many suggestions in the press book for taking advantage of them.

Bob Priest Finds Business Healthy

Robert W. Priest, distributing "The Supreme Passion" on the independent market, reports that keen interest is being manifested in this production by high-class exchanges throughout the country.

Mr. Priest further reports that he finds that the picture business throughout the United States and Canada is looking up decidedly, that the majority of exchangemen have exhausted their supply of available pictures and there is a healthy demand for good productions. Further, that state right buyers are more confident of prosperity in the immediate future than they have been for some months, and that all they ask is a fair valuation by producers of good pictures.

Two More Sales on Plymouth Features

Nat Levine, president of Plymouth Pictures, Inc., announces the sale of two more territories on the feature production, "Every Woman's Problem," starring Dorothy Davenport. The Industrial Film Company of New York has secured rights for New York City and Northern New Jersey, and the Seattle Film Exchange of Washington for Washington, Oregon, Montana and Northern Idaho.

Mr. Levine further reports that although this production has been available to buyers for only about three weeks, 50 per cent. of the territory has already been sold.

New Monty Banks Comedy Finished

"Try and Get It" is the name of the first Monty Banks comedy being produced at the Warner Brothers' new studio in Hollywood, Cal., for the Federated Exchanges. The work at the new studio is under the supervision of Sam Warner.

Director Gill Pratt is said to have lined up an excellent story in "Try and Get It." The gags and situations give Banks a splendid opportunity to do some of his best work.

Warner Brothers are now busy preparing to produce a number of high-class one-reel situation comedies for the Federate Exchange. Work on these will start within a few weeks.

"Beach of Dreams" Good Summer Film

Robertson-Cole is expecting a very general response from exhibitors when it offers "Beach of Dreams," a special production based on the novel of the same name by H. De Vere Stacpoole, the British writer of stories of adventure. This production, which was made in California, features Edith Storey and Noah Beery.

All the atmosphere of the great open, and the most thrilling adventures on a desert island go to make up the action of this motion picture. It is a particularly good summer release because of its seaside backgrounds and its spirit of vacationing adventure, it is reported.

The exploitation angles are being cared for by the Robertson-Cole advertising experts and other advertising angles have been amply considered in the handsome press book about to be published on this subject.

E. Richard Schayer prepared the story for the screen. William Parke directed it. One of the tense scenes shows a yacht which was cruising in southern seas, wrecked off the rocky coast of a desert island.

Serial Is Being Well Received

Reports from all exchanges of the Pioneer Film Corporation record the successful introduction of "The Mystery Mind," the fifteen episode serial produced by the Supreme Pictures, Inc., and written by Arthur B. Reeve and John W. Grey. Starring in this serial is J. Robert Pauline. Supporting Mr. Pauline are Paul Panzer, Violet MacMillan and Peggy Shanor, all known to movie fans.

STRIKING SCENES IN "THE LURE OF EGYPT"

While the villainous prince in this Pathe picture would seem from the center panel to be "in right" he gets what's coming to him when, with the assistance of the tribesmen, he is trapped bythe hero while looting the tomb of one of the Pharaohs

In the Independent Field

By C. S. SEWELL

Arrow Film Corporation Announces Four Films Starring Neva Gerber

Although Arrow Film Corporation has already announced several new productions for the independent market within the last few weeks, W. E. Shallenberger, president, now announces an additional series of four productions starring Neva Gerber and made by the Berwilla Film Corporation.

All are scheduled for early release, and the first will be "A Yankee Go-getter." Supporting Miss Gerber is James Morrison, the well-known juvenile. Arrow announces that this picture is one of the highest class film features it has ever handled and that it is a typical American story with a fast-moving plot. Mystery and unusual situations, together with splendid locales, sets and photography is also promised. Duke Worne is the director.

C. O. Brokaw Buys Fanny Ward Film

C. O. Brokaw, of Merit Films, Detroit, has purchased from Joan Film Sales Company the rights on "She Played and Paid" for Michigan. This is the fourteenth sale of territory on this picture, which has been disposed of for more than seventy per cent. of the country.

Joan reports that Mr. Brokaw's purchase at this time is due to the fact that conditions in his territory have taken a more favorable turn and the demand for features is on the increase, also to the success that this Fanny Ward feature has met with in Illinois and Indiana theatres.

Three Big Stars in "Snapshots"

Screen Snapshots reports that since the announcement that Issue No. 24 would contain the stunt showing Douglas Fairbanks and Charlie Chaplin together and that Jackie Coogan, "The Kid," would appear in No. 25, letters and telegrams have been received from exhibitors throughout the country desiring bookings and that several new territories have been signed up for the series. Jack Cohn announces that stars of equal importance will be shown in forthcoming issues.

Salient Moves

To have closer co-operation between the distributors and the producer, J. Joseph Sameth, president, of Forward Film Distributors, Inc., has enlarged his offices on the 24th floor of the World's Tower Building, at 110 West 40th Street, so that the executive offices of Salient Films, Inc., could adjoin those occupied by Forward. Alterations have been completed and the Salient offices at 522 Fifth avenue have been closed and everything is in full swing in their new quarters in the World's Tower Building.

New Exchange for New York

To the rapidly growing list of independent exchanges in New York a new one has been recently added. It is the Allied Exchange on the third floor of 117 West Forty-Sixth street under the guidance of Murray Beier and Charles Rosenfeld, both of whom are well known to exhibitors and the trade in general.

The initial offerings wil be six features distributed nationally by the Allied Distributing Corporation starring Marjorie Rambeau and one each starring Zena Keefe and Nance ONeill. A sales force has been organized and facilities for serving the exhibitors installed. The exchange will be under the direct management of Mr. Beier.

Arrow Salesmen Leave for Posts

Following a four weeks' stay in New York for conferences regarding the company's new productions, the sales representatives of Arrow Film Corporation have returned to their respective territories.

J. S. Jossey goes to Chicago and will visit exchange centres all the way to the Coast, T. A. Curran will make Atlanta his first stop and then work Southeastern and Southwestern territories. Clinton M. White has gone to Pittsburgh and will cover the Central West and Canada.

Many Circuits Book Kineto Reviews During Past Six Weeks

Although only about six weeks have elapsed since Kineto Reviews were offered for national distribution, the Kineto Company of America announces they have already established themselves in leading theatres.

Prominent exhibitors throughout the country were already familiar with these subjects as for some time they have been used at the Capitol in New York and the Strand in Brooklyn, being presented by Mr. Rothafel and Mr. Hyman with musical and scenic accompaniments. Mr. Urban insisted on this try-out so there could be no doubt of their national reception and the result has been gratifying to him.

Among the prominent circuits which have contracted for the Kineto Reviews are Lubliner and Trinz circuit, Chicago, thirty-eight houses, for a year, through Superior Screen. Service. The Famous Players' circuit in Missouri, the Lesser-Gore houses in California and many of the Lynch houses in the South have arranged for them, according to the reports from members of National Exchanges, and similar reports are being received from other parts of the country.

In many instances the Kineto Reviews are being billed as specials. The new Allen Theatre in Cleveland is said to have been the first to do this, and "Bonnie Scotland" is now in its seventh week at the Criterion in New York.

McGovern Busy

Charles F. McGovern is in charge of the advertising and exploitation for Elmer J. McGovern's "The Woman Untamed" and Hawaiian Revue, which is now in its second week at Moore's Garden Theatre in Washington, where it will remain for an additional week.

Mr. McGovern advises from the Capitol City that the picture and revue will next be presented at Ford's Theatre in Baltimore for an extended run.

Another Big Independent Feature

WE are glad to welcome to the state-right field the initial production of the Ziegfeld Cinema Corporation, "The Black Panther's Cub," which will be distributed by Equity Pictures Corporation.

It is our firm belief, as has been frequently stated in this department, that not only is there room in the independent field for big productions of this calibre, but that there is an actual need for them if the state-right field is to hold its own in the face of competition.

We take this opportunity to congratulate Equity upon its policy of marketing big box-office attractions in the independent field. This company, already handling the series of Clara Kimball Young features, which are of high rank and able to hold their own in the first-run houses against all comers, has established itself in the front line of independent distributors, and the offering of "The Black Panther's Cub" is a ten-strike which should render its position even more secure.

Characterized by the trade press as one of the most elaborately staged and entertaining screen dramas of the year, directed by Emile Chautard, whose work is well known, and interpreted by an extraordinary cast, including Florence Reed, Norman Trevor, Earle Foxe, Tyrone Power and Mlle. Dazie, and others who have been starred or featured in Broadway stage successes, it is a production with unusual exploitation possibilities, which spell success.

Equity has demonstrated its faith in the independent market, and we hope that this will prove but the forerunner of numerous other big productions to take their place on the growing list of pictures of high calibre in the independent field.

We are anxiously waiting to see who will be the next to follow suit.

C. S. SEWELL.

In the Independent Field

Mount Olympus Opens Branches and Offers Three Comedy Series

The Mount Olympus Distributing Corporation is offering on the independent market a series of "Dizzy Dumbbell" comedies, two reel each, to be released two a month. Art Bates, who was associated with Charlie Chaplin and Max Linder in Essanay comedies, and Lou Tops, formerly in vaudeville, are featured.

Mount Olympus has established a West Coast branch in the Pacific Finance Building, Los Angeles, with Halsey H. Tower in charge and Chicago headquarters at 122 South Michigan Boulevard under the management of W. H. Engelman. The New York office of the corporation is at 110 West 40th street, and has received the first of the Charlie Conklin comedies, "Married 'n' Everything," also the initial offering of a group of colored players to be known as "Darktown Affairs."

Other comedy players associated with the company include Walter Hiers, whose first offering, "Soft Soap" will be identified with a series of "Character Comedies."

Callahan Moves Company to His New Studio in Atlantic City

Jimmie Callahan and his supporting company, headed by Florence Dixon and Lottie Kendall, left recently for the company's new studio in Atlantic City. Not to lose any time with his production plans, Mr. Callahan has had his company working for several days at the Victor Studios in New York while the Atlantic City studio was being put into working condition.

By this plan he has been able to make the interiors for two and part of a third comedy, and the exteriors will be made in Atlantic City. This will give him seven two-reel comedies for early release which will be distributed by Robert W. Priest, president Film Market, Inc.

Mr. Callahan is preparing an elaborate campaign directed to both the exhibitors and the public and announces that with abundant capital behind him he intends to make the company a live wire in the field of comedy production.

Clever Comedies Will Produce Ellis Parker Butler Stories

A new organization to enter the production field is Clever Comedies, a company formed in Los Angeles to screen Ellis Parker Butler's series of anecdotes dealing with "Philo Gubb, the Correspondence School Deteckative."

The stories appeared for many months in syndicate magazines.

The series comprise a list of thirty-five different subjects, eighteen of which will be produced the first year. Each story will be two reels in length and one will be released every three weeks.

An extensive exploitation campaign is now being arranged.

Clever Comedies was organized by Webster Cullison, who has been engaged in motion picture production for twelve years and is remembered for his work with Metro, Vitagraph, Selig and other film plants.

Melville Brown, who for the past several months has been directing productions for Fox, will direct the series.

The Gubb stories are to be presented with a cast headed by Victor Potel and including Otis Harlan, Dorothea Wolbert, Harry Todd, Dan Crimmins, Mark Hamilton, Ruth Hanforth, Ernest Shields, Frank Hayes and others.

Irving Martin, formerly with Ince, has been engaged as art and title director. Al E. Davis will serve as studio manager and Ray Reis, cameraman.

The initial subject entered production April 18th at the Francis Ford studios in Hollywood. It bears the title "The Hound of the Tankervilles."

FAT, FICKLE AND FROLICSOME
Describing Walter Hiers among the dancing girls in "Soft Soap," First of the Mount Olympus Character Comedies

Phil Selznick Buys Arrow Productions

Phil Selznick, of Cleveland, one of the most enterprising state right buyers of the Central West, who was in New York just a short time ago, has just made another flying trip to the metropolis and closed negotiations with Arrow for the series of four James Oliver Curwood features being made in Maine by Pine Tree Pictures, Inc.

Mr. Selznick showed "some" speed in this transaction. About ten days ago he opened negotiations in New York, rushed back to Cleveland and started a smashing regional campaign, and then returned to New York and closed the deal.

Mr. Selznick met with great success with "Isobel" in his territory and anticipates repeating the performance with the new Curwoods.

Abe Cantor Buys "Parish Priest"

Abe Cantor, formerly of Metro, in association with Elliot Jacobs, has purchased "The Parish Priest" from Herman Garfield for Eastern Pennsylvania and Southern New Jersey. A big advertising campaign is planned for it in that territory.

Arrow Reports Heavy Foreign Sale on Several Features

Arrow Film Corporation reports that its foreign business is booming. D. J. Mountan, manager of the foreign department, recently closed a deal with J. Caba, of Havana, covering Cuban rights to Arrow's entire output for 1921. This is one of the largest sales of the year in this field, including fifty-two features in addition to comedies and other short stuff.

In addition, L. H. Allen has bought the "Thunderbolt Jack" serial for Spain, Portugal and Brazil, and the new Anna Little serial for Mexico, Central America, Panama, Porto Rico, San Domingo, Hayti, Argentine, Brazil, Chili, Bolivia, Peru, Spain and Portugal, while Sidney Garrett Productions bought five features for Argentine, Paraguay, Uruguay, Chili, Bolivia and Peru, and J. Person & Co. bought the Anna Little serial for India, Burma, Ceylon, China, Japan, Dutch East Indies, Strait Settlements as well as the Philippine Islands.

Reelcraft Holds Convention of Its Division Sales Managers

A meeting of the division sales managers of Reelcraft Pictures Corporation was held at the home office in New York during the past week, which was attended by Carl Harthill, representing Chicago, Milwaukee, Indianapolis and Kansas City offices; George Wilson for Ohio, Kentucky and Western Pennsylvania covered by the Cincinnati and Cleveland exchanges; Julius Singer for Greater New York territory, and George West, territorial representative for territory in which there are no direct Reelcraft branches.

President R. C. Cropper outlined the company's program and the latest productions screened. The party also visited the studio in Yonkers where a number of pictures are now being made by the company by Shiller Productions.

Sales by Capital

Russell-Creiver-Russell, Chicago, announce the sale of the Tusun Comedies to R. D. Marson Attraction Co., Boston, and Crescent Film Company, Kansas City. Also "Witch's Lure" to Producers & Exhibitors Pictures Co., Dallas, and the Fritzi Ridgeway series to Crescent Film Company, Kansas City; Warner Film Company, Cleveland, and Greater Production Company, Des Moines.

In the Independent Field

Harry Cohn

Cohn Announces Only Clean Humor Will Be Seen in Hallroom Films

Harry Cohn, who is producing Hallroom Boys Comedies for Federated Film Exchanges, Inc., announces they will be absolutely clean and free of vulgarity. Mr. Cohn, who has been in the East for the past three weeks, will return to the Coast shortly.

The cleanliness of these comedies has, in Mr. Cohn's opinion, been responsible in a large measure for their success. "It is very easy in the making of a comedy," he says, "to try to score laughs by means of vulgarity and to let the humor border on the risque. Vulgarity does not constitute humor. We have always tried to avoid any suggestiveness or vulgarity in our Hallroom Boys Comedies and will continue to pursue this policy in the future, so that no exhibitor need have any fear of censors cutting out scenes and spoiling the sequence of the picture."

Editing and titling of "Their Dizzy Finish," the second of the series for Federated, has been completed by Mr. Cohn, who brought the negative from the Coast. It is of the comedy thriller type which has brought this series into prominence and it is said will prove a joy to those who liked "A Dog-Gone Mix-Up."

Sam Zierler, in Record Time, Buys "Black Panther's Cub"

Sam Zierler has bought from Equity Pictures Corporation in what is said to be record time New York and Northern New Jersey rights to "The Black Panther's Cub," starring Florence Reed. On April 18 this production was purchased by Equity from the Ziegfeld Cinema Corporation and on the nineteenth was screen for Mr. Zierler, who is said to have announced his intention of buying the picture before the showing was completed and to have signed the contract within a few minutes after the final fade-out. In other words he secured this territory before the ink was hardly dry on the contract by which Equity secured the production.

This is said to be one of the biggest productions and one of the most elaborately staged and cast that has ever been offered on the independent field, and it is announced that Equity's decision to but it was made in a shorter time than on any production the company has ever handled.

This production is a story of Parisian life with strong dramatic interest, with a cast consisting of such stage celebrities as Florence Reed, Norman Trevor, Tyrone Power, Earle Foxe and Mlle. Dazie, each of which has been starred or featured in recent Broadway successes. It is also said to be a spectacular production extravagantly staged with huge sets, throngs of soldiers and costumed gentry and colorful ballet scenes.

Mr. Zierler is enthusiastic over his purchase of territory and has already received a number of requests for bookings. It is also reported that he is arranging for a Broadway showing within the near future.

Hemmer Will Make Feature for Affiliated Distributors, Inc.

C. C. Burr, who recently announced the formation of Affiliated Distributors, Inc., states that franchise negotiations are in progress with representative independent exchanges with gratifying result and indications point to nation-wide distribution in advance of the release date of the initial production.

Beginning in September and thereafter every eight weeks will be released one production of a series of six features. Anthony Paul Kelly's picturization of Edgar Selwyn's story of the oil fields, "Lonely Heart," featuring Kay Laurell, will be the initial offering, to be followed by Edward Hemmer's "Sunshine Harbor," featuring Margaret Beecher. Mr. Hemmer is also under contract to produce a series of features.

Work on the second series of six, which will feature a well-known feminine star, will be started during the summer.

Hallroom Comedy on Opening Bill of Two Big Cleveland Theatres

C. B. C. Film Sales Corporation reports that for the comedy attraction on the bill at the opening of the new Allen Theatre in Cleveland, said to be the third largest in the world, a Hallroom Boys' comedy, "High and Dry," was selected, and that so successful did it prove that a Hallroom Boys' comedy has been booked for the opening of another big Cleveland house, the Capitol Theatre, with a seating capacity of 1,500.

Harry Charnas, general manager of the Standard Film Exchange of Cleveland, reports that he is looking forward with confidence to placing the new Hallroom Boys' comedies distributed through Federated, in all of the high class theatres in his territory.

Increases Territory

Gollos Enterprises, which originally bought only Cook County on "Deliverance," starring deaf, dumb and blind Helen Keller, and then added the remainder of Illinois, reports that on account of the success of this production rights have also been secured for Indiana.

BEST BY TEST

The Allens, searching the market for comedies that are funny, original, and of a sufficiently high quality to please discriminating audiences, chose

HALLROOM BOYS COMEDIES

featuring

SID SMITH

for the opening of their two new Cleveland film Palaces

THE ALLEN THEATRE THE CAPITOL THEATRE

FIRST RUN EXHIBITORS EVERYWHERE

Are Asking for These Comedies

BOOK THEM TODAY AT FEDERATED EXCHANGES

INTER-OCEAN FILM CORP., FOREIGN DISTRIBUTERS

For May 8 Release

"No children" is the title of the new Hal E. Roach Comedy, featuring "Snub" Pollard, which Pathe has scheduled for release May 8. The comedy shows the trials and tribulations of apartment dwellers, who are handicapped by having a son in their possession, in renting an apartment and then keeping it.

Harding Shown on New York Visit

There is said to be plenty of spice in the Kinograms reel released recently. Pictures show the Hasty Pudding Club at Harvard with the members taking the roles of chorus girls in their annual theatricals.

Jack Dempsey, world's heavy weight champion, is shown at the start of his training for the Carpentier bout. There are some excellent pictures of the Boston Marathon and then there is a touch of pathos in a bicycle race of crippled French war veterans at St. Germain.

President Harding's first visit to New York since his election is recorded, and there is another patriotic touch with scenes of the award of the croix de guerre to St. Mihiel, which was the scene of the first independent operation of American troops.

Dwan Film Is for Release June 12

"The Broken Doll," Allan Dwan's forthcoming release through Associated Producers, Inc, is said to be one of the strongest stories this director-producer has yet filmed for his distributing organization. The picture is enacted by an exceptionally well chosen cast, it is reported, which includes among others, Monte Blue and Mary Thurman. The production is an adaptation of Wilbur Hall's widely read story, "Johnny Cucabod." It is to be released on June 12.

Business Optimism Reflected in Activities at Film Studio

Business optimism in the motion picture industry is reflected in the activity at the Lasky studio, where eight companies are busily engaged in work on Paramount productions to be released during the ensuing year.

George Melford began work recently on his production of E. Phillips Oppenheim's novel, "The Great Impersonation." James Kirkwood is featured and Ann Forrest plays the leading feminine role.

William D. Taylor is making favorable progress with his production in which Ethel Clayton is to star—adapted by Julia Crawford Ivers from "The Lifted Veil," a play by Henry Arthur Jones. Cecil B. DeMille is busily engaged upon the opening scenes of his new production, which was suggested by Leonard Merrick's story, "Laurels and the Lady."

William DeMille is in consultation with Rita Weiman daily concerning her story, which she is writing for his next production. The title and other details are as yet unannounced and work will not be begun until sometime in May. James Cruze is directing Roscoe (Fatty) Arbuckle in his new picture, "Gasoline Gus," adapted by Walter Wood from two stories by George Pattullo.

Sam Wood, directing Gloria Swanson in her first Paramount star picture, Elinor Glyn's "The Great Moment," adapted by Monte M. Katterjohn, has almost reached the concluding scenes. Frank Urson has been making interior scenes for the opening of "The Hell Diggers," Byron Morgan's story, which he also scenarized. Wallace Reid is the star and Lois Wilson is leading woman.

Considerable time has been spent at the Lasky studio in the sets representing "The Paper Lantern," a gambling den and cafe in Shanghai, for Betty Compson's picture, "At the End of the World."

Many Favorable Reports Heard on Associated Producers Films

Associated Producers, Inc., reports that Mack Sennett's supercomedy, "A Small Town Idol," broke all records in a two-weeks' run at Barbee's Loop Theatre, Chicago, where it played to $1,500 more business in its first week than any previous attraction.

J. Parker Read, Jr.'s most successful Louise Glaum production, "Love," is proving a big box office attraction, it is reported. Allan Dwan's biggest comedy-drama hit, "Perfect Crime," is playing to satisfied audiences in motion picture theatres everywhere. Monte Blue heads a cast of super-excellence.

"The Last of the Mohicans," Maurice Tourneur's motion picture elaboration of James Fenimore Cooper's story, broke all records at the Strand Theatre, San Francisco, and played a week each to good business at the New York and Brooklyn Strands.

"A Thousand to One," starring Hobart Bosworth, produced by J. Parker Read, Jr., is reported by exhibitors to be the best drawing card of all of Bosworth's successes. "Lying Lips," Thomas H. Ince's super-special production, ran five weeks in Los Angeles, four in Cincinnati and two in half a dozen big cities. In Providence, R. I., an extra theatre was rented to care for the Rialto's overflow.

Players Changed

Agnes Ayres, originally scheduled to play opposite Wallace Reid in his new Paramount picture, "The Hell Diggers," is to leave for New York in a few days to play instead the feminine lead with Thomas Meighan, who is to star in "Cappy Ricks." Lois Wilson will be assigned to Wallace Reid's picture. "The Hell Diggers" is by Byron Morgan and is being directed by Frank Urson.

"Cappy Ricks," an adaptation by A. S. LeVino of the stories by Peter B. Kyne, will be put into production after the completion of "The Conquest of Canaan," on which Mr. Meighan is now working. The direction will be by Tom Forman, who will also go East shortly.

To Release New Picture May 22

Educational Film Exchanges, Inc., announces that it will release its twenty-fourth two reel Christie comedy on May 22, just ten months after the opening of its first offices. This will be "Southern Exposure," a farce built around effort to deceive a rich uncle as to the wealth of a young couple, and featuring Neal Burns and Vera Steadman.

During the recent visit of President E. W. Hammons, of Educational, to the coast arrangements were made for an additional product for the present year schedule.

Announces More Spring Drives

Following the success of Goldwyn Weeks in Buffalo, Washington and other territories, the exchange managers of Goldwyn Distributing Corporation are planning more spring drives.

The latest Goldwyn Week announced are for the Detroit and St. Louis territories, April 24; Cincinnati, May 1; Philadelphia, May 16. It is probable that other Goldwyn exchanges will follow with full week schedules.

SPRING IS HERE AND THE RED GODS ARE CALLING

Vacation days loom up in the near future, and here in Catherine Curtis' First National picture, "The Sky Pilot," is splendidly exemplified the spirit of the clean, strong outdoor life that you at your desk look forward to so eagerly

Six Important Productions Are Announced for Release in May

Fox Film Corporation announces a list of May releases approximating, it is said, the ultimate in service to exhibitors, who at this time of year begin to feel the mighty competition of the beaches and all forms of outdoor amusement. The May release program includes six features.

Tom Mix will be seen in "The Hornet's Nest," a thrilling and laughable tale of the West, the scenario of which was written by Tom himself. This is said to be an unusually snappy offering. The direction was by George E. Marshall.

Pearl White, who achieved such signal success recently in "Know Your Men," a story laid in the realm of society, will be seen in "Beyond Price," a colorful narrative and high-class comedy by Paul H. Sloane. J. Searle Dawley directed the production.

Shirley Mason, the dainty little star, is to be seen in a May release called "The Mother Heart," described as an exceptionally good equation of comedy and sentimental values, for which Frank Howard Clark is responsible. Miss Mason, whose winsome personality has created a steady demand for a certain type of sympathetic picture, is provided, it is said, in her new picture with a vehicle that will be welcomed by the Shirley Mason fans. Howard M. Mitchell directed.

William Russell will figure in the May releases through the medium of "Colorado Pluck," in which the hero, who strikes it rich in a Colorado mine, finds himself transplanted to England and married into a vainglorious family of the nobility. The story was written by George Goodchild, and the picture was directed by Jules G. Furthman.

Buck Jones is to be seen in "Get Your Man," a tale of the Royal Northwest Mounted Police. George William Hill directed and Alan Sullivan supplied the story. Eileen Percy will have the leading role in "Big Town Ideas," written by John Montague. This details the adventures of a "flapjack queen" at a small railroad lunch room—her efforts to emancipate herself from culinary serfdom and take her place in New York among the fine ladies of the metropolis. Carl Harbaugh directed.

'TIS ANN LITTLE
Soon to be seen in a new Ben Wilson serial of fifteen episodes, to be released by Arrow

G. B. Seitz Will Begin Work on "Hurricane Hutch" About May 1

Charles Hutchison, star of Pathe's "Double Adventure," will make his next appearance on the Pathe serial schedule in a melodramatic stunt production, "Hurricane Hutch." George B. Seitz will direct.

In many respects "Hurricane Hutch" will be a super-serial, for it will have a cast comprised of some of the best known serial favorites of other Pathe productions and, in addition, several female players whose work is well known to picture-goers.

Lucy Fox, who was starred in Leonce Perret's most recent feature, "The Empire of Diamonds," will have the female lead. Warner Oland will have the "heavy" role, playing the part of Clifton Marlowe to Hutchison's Larry Hutchdale, and Lucy Fox's Nancy Kellogg. Ann Hastings will have a prominent part as Ann Haviland, the female "heavy."

"Hurricane Hutch" will be placed in work about the first of May. Ausable Chasm, one of the natural wonders of the world, in upper New York State, will form the background for a number of the Hutchison feats. It was here that he filmed many of the scenes in "The Great Gamble."

Changes Release Date of Picture

Metro has set forward the release date of "The Last Card," a Bayard Veiller production starring May Allison, in substitution for this star's previously produced photoplay, "Big Game." "The Last Card" will be ready for booking May 23, and "Big Game" held for later distribution.

Although no especial statement of reasons for this change has been issued by the Metro organization, it is understood that it was decided upon because "Big Game" would follow to close upon the heels of "Uncharted Seas," an Alice Lake picture, with a somewhat similar setting.

New Lighting Scheme Is Used in Film, "Woman God Changed"

A new method of lighting up scenes which may change all the accepted ideas concerning stage illumination in motion picture studios, has been invented by Robert G. Vignola, director of special productions for Cosmopolitan-Paramount, and successfully tried out in "The Woman God Changed," the next Vignola release.

Every one connected with the production of motion pictures knows that the theory has always been to eliminate shadows from the scenes so that no phase of te player's facial expression might be lost on the audience. This method has been scrupulously observed ever since motion pictures first came into being. But Director Vignola has gone one step further. He has dramatized the shadows. After exhaustive tests and experiments he has discovered that the shadow has its value in motion picture photography and that its proper use adds considerably not only to the artistic value of the picture, but also to the effectiveness of the players' work.

He has discovered, for instance, tha a shadow thrown across a player's face accentuates the character and mood he is trying to portray. Using the same expression out with the shadow thrown in a different way changes the whole mood of the scene and sounds an altogether different emotional note.

"The City of Silent Men" Is on Release Schedule of May 1

A blow against the conviction on circumstantial evidence is delivered in "The City of Silent Men," the Paramount picture, starring Thomas Meighan, which is released on the Paramount schedule May 1. This picture was shown recently at the Rivoli Theatre, New York.

Mr. Meighan plays the role of a small-town youth—a mechanic—who goes to New York, falls in with some crooks who make him their tool and is sent to prison on circumstantial evidence for a murder which he did not commit. He escapes in a sensational way and starts life anew in the West, only to be hunted down by a detective. The means he adopts whereby he wins the admiration of the detective and incidentally his freedom from further persecution are said to be startlingly novel.

For the sake of realism and faithfulness to detail Director Tom Forman took Mr. Meighan and other members of the company to Sing Sing Prison, where, through the courtesy of Warden Lawes, intimate scenes of prison life, both within and outside the gray walls, were taken. The story was adapted by Frank Condon from John A. Moroso's novel, "The Quarry."

Federated Announces Bessie Love Picture

"Penny of Top Hill Trail," a five reel feature starring Bessie Love, is announced by the Federated Film Exchanges of America, Inc., as the next picture for release on its program. In her latest vehicle, the star is shown in a Western setting, and takes the opportunity of demonstrating tha she can do stunt-riding, in real "wild and woolly" style.

The locale of the story is the West of today, where airplanes and flivvers vie with the horse as means of transportation. Miss Love appears as Penny, the girl of mystery, under arrest in a small Western jail for thievery.

A capable cast is seen in support of Miss Love, including Wheeler Oakman, Raymond Cannon, Harry De Vere, Lizette Thorne, Gloria Holt, George Stone and Herbert Fortier.

The story was adapted for the screen by Finis Fox and Beatrice Van, from the popular novel of the same name by Belle Kanaris Maniates, and directed by Arthur Berthelet.

It is an Andrew J. Callaghan production.

"Uncharted Seas" Stars Alice Lake

Alice Lake in "Uncharted Seas," a photoplay adapted by George Elwood Jenks from John Fleming Wilson's story in Munsey's Magazine, was released April 25, according to an announcement this week from the home offices, in New York, of Metro Pictures Corporation.

Miss Lake will, in this picture, portray a wife disillusioned in her husband, yet seeking to make a man of him as well as the best of a one-sided bargain. It was directed by Wesley Ruggles.

"Four Horsemen" Holds Attendance

Attendancc of the exhibition in New York of Metro's "The Four Horsemen of the Apocalypse," a Rex Ingram production for the screen of Vicente Blasco Ibanez's novel, has suffered no diminution, it is said, through the transfer of the picture from the Lyric to the Astor Theatre.

The shifting of the print occurred April 10, beginning with the Sunday matinee.

To Show Extraction of Radium from Tons of Carnotite Ore

One great hope of the medical world is centered in radium. Malignant growths which afflict millions of human beings and resist all other curative means are often dissipated, or destroyed, by this mysterious and exceedingly rare element. Of all the distinguished names associated with the discovery, production and uses of radium, that of Mme. Curie, the French scientist who was first successful in liberating a minute quantity from some tons of pitch-blende twenty-one years ago, stands preeminent.

Latterly Mme. Curie has concentrated her efforts in two directions: first, to increase the world's supply of radium—which now consists of a few grammes more than three ounces—and, second, to apply her knowledge and genius to the task of adapting its powers to the cure of disease.

Mme. Curie shortly will arrive in this country on a visit to the carnotite deposits in Colorado from which most of the radium produced in this country is derived. Upon her arrival she will receive a testimonial having the appropriate form of one gramme of the precious element, purchased by popular subscription, the presentation to be made by President Harding. At about this time the whole complicated process of obtaining radium from carnotite ore pictured in Pathe Review No. 109 will be released for general exhibition.

The Pathe Review picture story opens with the arrival at the radium works in Orange, N. J., of a freight train load of carnotite ore. One ton of this ore yields only from five to seven milligrams of radium, which means that in the production of a single gramme of the element at least 200 tons of the ore must go through the entire crushing and chemical process, making the cost of that small quantiy $125,000 at the present time.

HOOCH, ST. VITUS OR TEMPERAMENT?
Something's wrong with Charlie Conklin in this scene of his first independent production, to be released by Mount Olympus Distributing Corporation

College Town Scenes Shown in Picture, "If Women Only Knew"

In "If Women Only Knew," the special feature which was produced by J. N. Naulty and Gardner Hunting, and which will be distributed by Robertson-Cole, the exhibitor has a chance of very unusual exploitation, it is said. This has been fully outlined by Robertson-Cole in the press book just published.

The plot is laid in an American college town, and Ithaca, the seat of Cornell University was chosen by the producers, and E. H. Griffith, the director, as the proper background. Throughout the story and the atmosphere, there is a strong college flavor, and this is utilized in every phase of the exploitation.

Says the press book on "If Women Only Knew" regarding the exhibitors' chance ot capitalize this atmosphere. "Everybody who has ever attended college or who hopes to will find this picture of personal interest. One of the central figures is a college youth (played by Robert Gordon of 'Tom Sawyer' fame) and the entire story is centered around a college town, with characters such as are found in every similar town. The exhibitors in college towns will take big advantage of this by advertising it as a college story and particularly emphasize the college stunts."

Records Broken At Majestic Theatre

A telegram recently received from Sydney Smith, manager of Majestic Theatre, Detroit, and addressed to General Manager Al Lichtman of Associated Producers, Inc., carries the announcement that all previous box office records established by this theatre were far outdistanced when "A Small Town Idol," Mack Sennett's six reel special opened at the popular Chicago photoplay house a short time ago.

So successful was the original seven day engagement that the feature was held over an additional week

Progressing with "Face of World"

Work is progressing rapidly on "The Face of the World," the newest Irwin V. Willat production for Hodkinson release, now in course of construction on the West Coast. It was written by Johan Bojer.

The leading feminine role will be handled by Barbara Bedford. Opposite her will be Edward Hearn. The picture is scheduled for release in mid-summer.

Camera Work Has Been Started on Film, "A Trip to Paradise"

Camera work upon "A Trip to Paradise," a Maxwell Karger production for Metro, has been started at the company's Hollywood studios with Bert Lytell in the stellar role. June Mathis made the screen version.

The new story will furnish Mr. Lytell with an unusual plot and a role that will differ from any he has enacted during his connection with Metro.

An amusement park, such as Coney Island, White City or Venice, furnishes the field for the bizarre story of love and adventure that is unfolded before the camera. Mr. Lytell will enact the role of "Curley" Flynn, a "barker" for a scenic railway.

Virginia Valli will support him.

"Rip Van Winkle" Well Under Way"

Ward Lascelle, who is producing "Rip Van Winkle" for release by the W. W. Hodkinson Corporation, telegraphs from the West Coast to announce that production is in full swing and that they have been "shooting" for over a week.

London's Limehouse District to Be Shown in "Reputation"

The Limehouse district of London will again come to the fore on the screen, in Priscilla Dean's next production, under the title of "Reputation" and the picturization this time will be the work of a director whose knowledge of the district was gained by a long personal study of its people and customs.

While a young dramatic student, Stuart Paton, director of "Reputation," spent much of his time in London and gave particular attention to Limehouse, the slum section of the city, because of the interesting characters to be found there and the weird fascination of the district itself. His knowledge of the intricacy of the locale is first hand, and in "Reputation" his picture drawing of it is faithful to actual conditions and detail.

"I had long been anxious to produce a picture in which Limehouse was a part," says Stuart Paton, "because I found there in my study a wealth of color as well as an abundance of dramatic material, and 'color' quite as much as action is demanded in the present photoplay.

"Limehouse is a sordid section of London—possibly more miserable in environment than any other slum section in the world, but in it the artist can find tremendous material that needs but slight idealizing to make it powerfully artistic."

Marion Fairfax Starts Work on Her Initial Production

Marion Fairfax, with the exclamation, "here's for the fatal dip," turned the big switch at the Hollywood studios last Wednesday afternoon which flooded with light the first set for her initial production, "The Lying Truth."

The presentation by the cast of a gold mounted megaphone appropriately lettered, to Miss Fairfax, afforded her a pleasant surprise. Pat O'Malley, with his ready Irish wit, made the presentation speech. He pointed out that a director is always judged by the megaphone he or she keeps, so the cast had decided to insure her success as a director by giving her one of gold.

The first scene staged for "The Lying Truth" started the picture with a lively scrap in which Pat O'Malley and George Dromgold, who play the parts of step-brothers in the story, performed with every indication of days of perfect training. Strange to say, the hero—portrayed by O'Malley—got the worst of the fight, in accordance with the script and received for his troubles a black eye, not intended.

Griffith's "Dream Street" Booking for Unprecedented Indefinite Runs

"Dream Street," David Wark Griffith's latest production, which is being booked throughout the country by the United Artists, has gone across with a bang. Its first showings both in New York City and Philadelphia have brought to United Artists exhibitor's response for bookings that is unprecedented in the history of that organization, and the praise which it has been accorded by critics, exhibitors and motion picture enthusiasts is of such a calibre that the production should be one of the outstanding productions of the year.

"The splendid popular success of Mr. Griffith's newest production, 'Dream Street,' in New York City and Philadelphia, has brought to our organization throughout the country the biggest booking response from exhibitors that our organization has so far experienced," Mr. Abrams said.

"One need only go to the Central Theatre in New York at any performance if he wants to see hundreds of people being turned away for this exceptional picture, which the public has accepted and proclaimed as one of the greatest in the career of Mr. Griffith. And the same thing is true in Philadelphia. There is no doubt but that this will hold good also in the many towns where we have booked the picture for indefinite runs."

Full of Surprises

Louella O. Parsons, motion picture editor and critic of the New York Morning Telegraph, said:

"'Dream Street' is as full of surprises as a Christmas pudding is filled with plums. Just when we think that the tempo is slow, and wonder what can happen to change the time into some with more action, Griffith with that magician's touch that makes him supreme, speeds up things with some act entirely unexpected. * * * The photography is exceptionally beautiful. * * * It is one of the most distinctive productions of his career. * * * The success of 'Dream Street' lies not in one thing but in the perfect union of all the contributing forces. * * *"

The New York Evening Telegram said:

"David Wark Griffith's sheer genius in pictorial work is revealed again in his new screen play, 'Dream Street.' Here is the witchery of the camera as no other director can evoke it. Beautiful atmosphere scenes fairly swim before the delighted onlooker's eye. Faces beam with lovely lights on the screen. Interiors are soft, elusive corners. Exteriors have the touch such as artists achieve in great paintings. * * * Miss Carol Dempster easily attained first rank as a Griffith leading lady."

The New York Evening World said:

Always An Event

"The opening of a Griffith film is always an event and the initial presentation last night of 'Dream Street' was no exception. The audience was highly appreciative. There was applause for every member of the cast, most of whom were in the house, and after the performance a real ovation for Mr. Griffith, who made a modest little speech of appreciation. There is a distinction in anything done by Mr. Griffith, and too high praise cannot be given to the photography, direction and skill with which the dramatic effects are achieved in the present production. * * * Miss Carol Dempster lends dash and piquancy to the part of Gypsy, and really notable acting is done by Ralph Graves as 'Spike.'"

The New York Evening Journal said:

"'Dream Street' has a story of several novel twists; it brings forth beautiful photography; it abounds in contrasts; it reeks with closeups, and it hails with happy surety three players to the screen. It is well worth seeing. * * * Carol Dempster is youth personified, a type with intelligence."

In the New York American Alan Dale said:

"The delightful art of molding melodrama—which, as we all know, is a crude thing—so that it seems like something far more artistic, is strenuously emphasized in the new picture, 'Dream Street.' When the picture is over, you say to yourself: 'This is the most gratifying instance of fantasy, with something symbolical thrown in for good measure.' You kid yourself. It is melodrama with the curse deftly removed. * * * 'Dream Street' is a very excellent, gripping melodrama. * * * 'Dream Street' holds your interest from start to finish."

Has Vitality

The New York Times said:

"Once more Mr. Griffith and those associated with him have made a picture that is not just movie stuff. * * * 'Dream Street' grips its spectators. This is its distinction. * * * Mr. Griffith, as usual, has shown himself a master at making scenes that hold the eye and command the interest. So when all is said, it is necessary to repeat that 'Dream Street' has the vitality so often conspicuous by its absence from other photoplays."

The New York Daily News said:

"His picture is beautifully formed, and it affects those delicate photographic aspects which he knows and exploits so well. His bag of tricks is a full one; and the tricks are unfailing. The kick of Miss Dempster's ecstatic small boot; the wavering and fall of her joyous eyelid under the flattering gaze of her lover; the coy glance away, and the shyly bold glance forward. * * * I have no words but good ones for Miss Dempster, the vivid, gay, unreasonable, lovely girl around whom the currents of romance eddy and whirl."

Allison Smith, of the New York Evening Globe, said:

"It is made up of many haunting and lovely pictures. * * * The characters live in a definite and vivid sense. * * * The witchery was witchery of the very beautiful scenes was increased by the musical scoring."

P. F. Reiners, of the New York Evening Post, said:

"It is the theme of the conflict between the brothers that Mr. Griffith has handled with affection and effect. * * * Through the symbolistic melodrama the producer has employed photography of notable quality. He has varied and alternated his tintings with understanding of mood and atmosphere; he has scenes in black and white and others in fog and halftone that touch his best work. * * * The settings should be the envy of every producer."

"The Sky Pilot" Prologue Conceived by First National and Strand Scores Hit

The promoters of the idea of collaboration between Joseph Plunkett, managing dirctor of the Mark Strand Theatre, New York, and Associated First National Pictures in the effort to produce the ultimate in prologues which can be applied to houses throughout the country, have good reason to be gratified at the rousing reception given the initial prologue of the series at the Strand two weeks ago.

This first prologue was used for "The Sky Pilot," Catherine Curtis' production, directed by King Vidor and distributed by Associated First National. The novelty is practically a comedy operetta distinguished by the fact that the exposition of the theme note takes place without the use of a spoken word. What would ordinarily be conversation between the characters has been set to music. The lyrics and melodies were written by Paul M. Sarazan, of First National, and are clever and catchy. The song, "Gwen," which Carl Edouarde, of the Strand Symphony orchestra, cued into his score, bids fair to be a popular number.

First National's press sheet for "The Sky Pilot" will carry the complete music score, lyrics, stage directions and lighting effects for Mr. Plunkett's prologue. This is an innovation in the way of service to exhibitors, for while distributing companies have always provided exploitation ideas, suggestions for publicity campaigns and ballyhoos, this is the first move on the part of one of the largest concerns to recognize novelty in presentation as one of an exhibitor's best box office aids, and in the recognition thereof to provide him with that service. The prologue score will be supplied free of charge.

As shown by the accompanying illustration the setting is the outside of a small Western town saloon. Several cowboys, grouped around the porch, are attracted by the appearance of the sky pilot. A song of greeting is given, after which the cowboys sing that they are extremely amused that a "sky pilot" should presume to spread the Gospel in that wild section. However, the preacher has one friend among the cowpunchers. This is a lovesick cowboy who claims that the "pilot" came just in time to marry him to "Gwen." This leads into the theme number, which is very capably rendered by the Strand Male Quartette.

The lighting effects are good. It is sunset at the rise of the curtain. During the first seven minutes of the prologue the lights are gradually dimmed. At the drop of the curtain the lovesick cowboy is sitting in the moonlight, pining about his "Gwen" while the preacher is comforting and consoling him.

PAUL SARAZAN'S SETTING FOR "THE SKY PILOT"
The initial, original musical prologue used by the New York Strand for the Cathrine Curtis-First National production

Live News from Everywhere

California

Fred Mercy, who owns three houses at Yakima, Wash., was a recent visitor at San Francisco, calling upon old-time friends. He conducts the Empire and Majestic theatres in the northern city and has a third housed leased to Loew's, Inc., represented in the West by Ackerman & Harris. Mr. Mercy originally engaged in the amusement business in San Francisco, having a house in the North Beach district before the great fire of 1906. His recent visit to this city was on the fifteenth anniversary of the fire and he expressed profound wonder with the manner in which it has been rebuilt and of its great growth in population.

* * *

The Republic Theatre at Sutter and Fillmore streets, San Francisco, has been reopened with moving pictures and vaudeville. This house is in a residence district and was the home of a popular stock company following the fire of 1906, when it was built.

* * *

M. J. Cohen, well known in the San Francisco field through his former connection with the George Kleine interests and his work later on with the General Film Company, was a recent visitor here from Los Angeles. The visit was made in connection with exploitation work for the T. W. Chatburn Enterprises, with which he is affiliated as director of publicity.

* * *

W. O. Edmunds and E. H. Emmick, who recently formed an independent feature film concern with headquarters at 94 Golden Gate avenue, San Francisco, have selected the name of Progress Features for the new organization. A number of subjects have already been secured, including "The Golden Trail," with Jane Novak; "Bitter Fruit," a Jane Gail special; "Woman's Man," with Romaine Fielding, and six Jack Hoxie five-reel westerns. E. H. Emmick plans to leave for the East within a few days to make further purchases, and will stop en route at leading film distributing centers to study conditions in the independent and short reel field. Progress Features will distribute through the Peerless Film Service and will shortly place two salesmen on the road in this territory.

* * *

H. A. Thomas has sold the Globe Theatre, Oakland, to the Oregon-California Amusement Company, which now has a circuit of five houses in the San Francisco Bay district.

* * *

Oliver G. Wallace has been selected as organist in the Grenada Theatre, San Francisco, which is to be opened in August. The largest organ ever made by the Rudolph Wurlitzer Company is being installed in this house.

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The United Theatres Association of Northern California, which maintains headquarters at San Francisco, has filed a petiion for dissolution in the Superior Court.

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Testa Photo Players has been incorporated at San Francisco with a capital stock of $100,000 by J. C. Gerdes, M. W. Testa and W. T. Coulson.

* * *

L. R. Crook, of the T. & D. Jr. Circuit, San Francisco, recently visited Tulare with other members of the firm and announces that negotiations are under way for the erection of a 1,500 seat house.

* * *

Elmer Johnson is preparing to erect a picture theatre at Soledad at a cost of $15,000.

* * *

The Quality Film Productions has taken possession of the Montague Studios, San Francisco, and work is being started on the first of four productions for which releasing arrangements have already been made. Harry Revere is director and Del Claussen the chief cinematographer.

* * *

The Golden Gate School of Projection has been opened at 942 Market street, San Francisco, for the training of projectionists, this beng the only school of the kind on the Pacific coast. It is in charge of W. Parkes, chief instructor, and connections have been made with a theatre circuit to give students actual theatre practice following a grounding in school work.

* * *

P. S. Crawley, manager of the General Film Company of North China, arrived at San Francisco from the Orient on April 18.

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The Producers' Film Company, which has a studio at Oroville, Cal., is preparing to commence work on "five-county" serial to be filmed in Yuba, Sutter, Butte, Colusa and Yolo counties.

Canada

Manager Charles Querrie, of the Palace Theatre, Toronto, displayed his interest in a team that captured the championship of one of the local hockey leagues last season by entertaining the players at a performance and giving them handsome medals. Querrie is a famous Canadian athlete and was a member of the lacrosse team which toured England a number of years ago.

* * *

John A. Wilson, formerly manager of the Universal exchange in Winnipeg, Manitoba, has gone to Vancouver, B. C., to manage the Vancouver branch of Fox Film Corporation. He was tendered an enthusiastic farewell reception by Winnipeg film men.

* * *

Frank H Warnicker, well known exhibitor, has been appointed manager of the new Papineau Theatre, opened in Montreal a few days ago by the United Amusements, Ltd., which also controls the Regent, Strand and Moulin Rouge theatres of Montreal.

* * *

John T. Moxley, manager of the Regent and Russell theatres, Ottawa, Ontario, has widened the scope of his activities by becoming part owner of Maxim's, a new and attractive dansant in the Canadian capital. Mr. Moxley also became financially interested recently in the Copeland House, one of the leading hotels of Pembroke, Ontario, for which his son has been appointed manager.

* * *

Various musical artists of Ottawa honored L. A. Fontaine, orchestra director of the Francais Theatre, Ottawa, on the recent occasion of his birthday observance by presenting him with a handsome electric lamp and leather chair. The musicians and vocalists also gave an impromptu recital.

* * *

An example of the value of moving pictures as a historical record was seen in Ottawa, Ontario, on the anniversary of the Battle of Langemarck, April 22, when a collection of pictures showing the presentation of colors to the 38th Battalion of Ottawa, the training of the unit in Bermuda, the departure of the battalion to England and other details were screened publicly. These pictures were taken early in the war.

Minneapolis

A contract has just been closed whereby Finkelstein & Ruben, owners of more than 40 northwest theatres, will use the entire output of synchronized scenario musical scores in every theatre under their control, according to an announcement this week by Oliver Rowe of Rowe & Sobelman, Minneapolis, distributors of the product in the northwest. Mr. Sobelman recently returned from a trip through the east in lining up business for the new venture.

* * *

A. S. Dworsky, a former Minneapolis exhibitor, has opened the National Film Renovating Company, in this city. He expects to have the best equipped plant of its kind in the west. Mr. Dworsky founded the first film renovating company in the city.

* * *

Several Minneapolis theatres are preparing for especial programs for May fourth, when funds are to be raised for the Irish Relief fund.

* * *

Many Minneapolis exchange managers are planning to attend the meeting of the Wisconsin exhibitors at Milwaukee, May 10 to 11. The meeting will be held at the Wisconsin hotel, according to an announcement made by Joseph Rhode, president of the organization.

* * *

Manager Robert Cotton, of the Minneapolis Vitagraph exchange, made an automobile trip to Duluth, Minn., and Superior, Wis., last week in company with Mrs. Cotton. Incidentally, he booked "Black Beauty" for a run in Su-

EXEMPLIFYING GOOD BEHAVIOR

Hoydenish Mabel Normand is unnaturally demure in this scene from Goldwyn's "Head Over Heels"

perior, following its showing in Duluth.

* * *

Splendid response has met his announcement throughout the northwest of the coming four big Pathe serials, Manager C. W. Stombaugh of the Minneapolis Pathe office said this week. Mr. Stombaugh believes that the serials are here more firmly entrenched than ever before.

* * *

The Tri-State Film Company staff has been extremely busy during the last few weeks. J. A. Morrison, special representative, is in Grand Forks, N. D., where "The Woman He Chose" is being played on a percentage basis. R. P. John is in Rochester, Minn., looking after the showing of "Ireland in Revolt."

* * *

Miss Marie Calkins, who has been connected with the Minneapolis Pathe office for some time, has returned to her home in Winona, Minn.

* * *

Tom Burke, manager of Midland Film Co.'s Minneapolis office, is in Chicago this week conferring with officials of several producing companies relative to lining up new pictures for the northwest. He will return to Minneapolis soon.

* * *

The American Amusement Company has purchased a building at Mankato, Minn., for conversion into a motion picture theatre. The house will be completely remodeled at a cost estimated at $20,000.

* * *

President E. U. Carter of the American Theatre Co., St. Paul, announced this week that construction work will be started soon on a neighborhood motion picture theatre at South Osceola and Randolph streets, St. Paul. It will have a seating capacity of 1,000 and will be modern in every respect.

* * *

L. E. Davis, salesman for Midland Films Co., is on a tour of the northwest that will take him through part of Minnesota and the greater portion of North Dakota.

Kansas City

A large picture theatre may be built at Thirty-ninth and Main streets, Kansas City, as a result of a sale of the southeast corner at that place. The corner is 220 by 120 feet and at present is the site of a two story building. The identity of the buyer was not revealed, but David Werby, of the David Werby Real Estate Company, said:

"As soon as the Third Regiment can relocate its armory, which occupies most of the building, my client contemplates the conversion of the present coliseum into a fireproof picture theatre that would seat 3,500 persons. The present second floor would be converted into offices. The estimated cost of remodeling the theatre and offices is $150,000. The present coliseum, incidentally, is, next to Convention Hall, the largest hall in Kansas City."

* * *

A new $100,000 picture theatre is soon to be constructed in Independence, Mo., near Kansas City. Solon Toothaker, manager of the Lewis Theatre, Independence, has acquired a 99-year lease on the lot where the theatre will be built. The present building will be torn down at once. Mr. Toothaker said he expected to have the new house ready by November 1, and not later than the latter part of January, 1922.

The new theatre will seat about 1,300 persons. William S. McCoy, of Independence, is supervising architect.

* * *

James Arnette, formerly with the Kansas City branch of Pioneer and a pioneer in the exhibiting branch of the industry, is manager of the Southern Illinois Amusement Company, which has been incorporated in West Frankfort, Ill. The company is opening summer gardens to accommodate road and vaudeville shows.

* * *

Paramount held a house warming in the new building at Eighteenth and Baltimore avenues the second week in April. S. R. Kent, general manager of distribution; J. B. Frawley, chief accountant of the home office; J. H. Gilday, district manager of the Chicago district and former Kansas City branch manager, and R. J. McManus, Charles Raymond and Gerald Akers, of the St. Louis office, attended the opening.

* * *

S. L. Haldeman, local manager for Metro, has returned from trips through Kansas and Missouri.

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C. M. McWilliams will travel Northern Kansas territory for Metro.

* * *

Robertson-Cole is completely settled in the new offices in the Snower Building. The new home is one of the most completely arranged exchanges in this city. The vaults are made in such a way that it is impossible for fire to get in or out.

* * *

Don Woods, who has been selling First National franchises for several weeks, will become head of the A. H. Blank Enterprises booking department. Leonard Allison has been promoted from the shipping department to assist Mr. Woods.

* * *

Y. Darnell, who was a salesman for the local branch of Vitagraph before he quit to enter the automobile accessary business, is back again as feature representative for Pathe.

* * *

S. A. Gottlieb, who was with Universal, is representing Select in Kansas City.

* * *

R. Elliott, formerly sales representative for Pathe in this city, is representing Hodkinson.

* * *

Harry Ginsberg, domestic sales manager of Educational Film Exchanges, was in Kansas City the week of April 18. He is visiting nearly half of the offices through the United States, and while in Kansas City he conferred with Manager E. C. Rhoden, John A. Noehrn and other officials of the local office.

* * *

W. E. Truog, manager of the Kansas City branch of Goldwyn, will go to the convention of all Goldwyn branch managers to be held at the studios in Hollywood, beginning May 9. A special train will start from the home office and will pick up the managers on its way to Hollywood.

Roy Churchill, manager of the local Robertson-Cole exchange, at a dinner party at his home entertained members of his staff recently.

* * *

W. R. Wilkerson, former manager of the Kansas City branch of Universal, was recently here in the interest of the F. B. Warren Corporation.

* * *

Herman Robbins, general sales-manager of Fox, and two leading branch managers, B. E. Edwards, of the Oklahoma office, and Diaz Callahan, of the Dallas office, were in Kansas City the week of April 18. Mr. Robbins is on his way to the West Coast.

* * *

H. L. Mitchell, formerly branch manager for Hodkinson in Minneapolis, has been promoted and is assistant to Joe Bloom, supervisor of the Central West branches.

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The Mesco Pictures Corporation reports a tremendous business with the locally produced picture, "Jesse James Under the Black Flag." The Red Seal Film Corporation of Philadelphia is representing Mesco in the East. Mesco's scenario department is at present working on a new Western picture.

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The New Eldorado Theatre, Eldorado, will open about June 1, according to an announcement by Thomas T. Snell. It is located in a hotel building said to be a $500,000 structure. The place is modernly equipped and decorated.

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Gus Eyssell has succeeded Mike Newman, who has gone to the West Coast, as manager of the New Royal Theatre. Mr. Eyssell was assistant manager of the New Royal and assistant manager of the Isis.

* * *

Roy Crawford, owner of the Grand Theatre, Topeka, is making a few improvements on his theatre and is installing a cooling system.

* * *

The lease on the Opera House, Wilson, has been bought by Mr. Smith from Berryman Bros.

* * *

C. R. Wilson, of the Lyric Theatre, Liberty, will remodel and redecorate his theatre soon. He will also add a balcony, which will increase the seating capacity to about 500.

* * *

The Royal Theatre, Carrollton, has been sold to P. O. Jones by J. D. Reed.

* * *

H. R. Bisby, former exhibitor and now manager of the Interstate Brokerage Company, closed the deal between E. Salsberg and S. C. Andrews for the Crystal Theatre at Hoisington.

* * *

V. A. Simes, of Andlauer and Simes, local Pathe photographers, was married recently to Miss Fay Clover.

* * *

Berryman Bros. have taken a ten-year lease on the Cowdery Building, Lyons, and will convert it into a picture theatre. About $5,000 will be spent. The plans call for an extension to the alley and the provision of two or three fire exits. The theatre will be called the Cozy and will be opened about May 28.

* * *

Bob Carnie contemplates extensive remodeling on his Alamo Theatre. A modern cooling and ventilating system will be installed.

* * *

The New Secley Theatre was opened at Abilene on April 6. The first picture was Clara Kimball Young's "Hush."

IT LOOKS TO US LIKE A NIGHTMARE
And it's in "The Beach of Dreams," produced by Haworth. Distributed by Robertson-Cole

Buffalo

Earl L. Crabb, former manager of the Buffalo Strand and now general manager of the Buffalo Motion Picture Corporation, with headquarters in New York, was in Buffalo last week, where he announced that he had taken over the Top Theatre in Syracuse, formerly owned by Howard Smith, of the Palace, Buffalo. It is also rumored that "Buck" Taylor, former manager of the Buffalo Pathe office, is interested in the venture.

* * *

Harry Dixon is out again at the Rivoli, Broadway and Sweet avenue. It's been a case of in again, out again with Harry at this house. His successor has not as yet been named.

* * *

Basil Brady, Pathe salesman, who has been ill for several weeks of pneumonia, has returned to the job. W. A. V. Mack, Pathe branch manager, visited towns in Central New York last week and returned home with his trunk filled with contracts.

* * *

Marion Gueth, W. W. Hodkinson branch manager, has signed a number of contracts with L. G. Brady, of the Temple, Geneva; O-at-Ka Theatre, Warsaw, and the Castle, Olcott Beach, N. Y.

* * *

Allan S. Moritz, manager of the Buffalo Paramount office, announces that twenty-three theatres in the territory have already signed up for the fourth annual Paramount week, which will be celebrated commencing September 4. Earl Brik, of the Paramount office, is attending the master booker's school at the home office, New York. Nate Dobson has been transferred from the southern tire to Rochester and W. R. Harley goes from Rochester to the Jamestown territory. Mr. Moritz was given a surprise party, Monday evening, April 18, by a number of local exhibitors. It was his twenty-first birthday, he claims.

* * *

Clayton M. Sheehan, district manager for Fox, made a tour of the territory last week in the guise of salesman just to show the boys how its done. He came back to town, however, for the opening of "A Connecticut Yankee at King Arthur's Court," at the Subert-Teck Theatre. Wells Hawks was here ahead of the show, which was billed like a Winter Garden performance.

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Projectionists will henceforth have to give a practical demonstration of their ability before a license will be issued to them. This order has arisen as a result of a conference between Mayor Buck, Fire Chief Murphy and Dewitt L. Martin, business representative of the Moving Picture Operators' Union. Mr. Martin argued against the present form of examination, which is an oral one, on the ground that any person who has read a text book could pass it and yet not be able to properly manipulate the machine. In order not to increase the cost of conducting a practical examination, Mr. Martin volunteered to place a motion picture machine at the disposal of the board of examiners whenever the board is called upon to pass on the ability of a prospective projectionist.

* * *

Erie County Republicans are speculating upon whether one of the appointments for moving picture censors should not come there. The bill now before the Governor provides for three censors at salaries of $7,500 each. Buffalo will have a claim on one of the places on account of location and being the second largest city in the state. The inclination, locally, is to indorse a woman for the appointment.

* * *

There was a rumor in Buffalo on Saturday last that Francis X. Bushman had been made the defendant in a breach of promise suit, it being alleged that he had promised to marry a West Utica street girl. When approached on the subject, Francis said that it was excellent publicity, but mourned the fact that it had come up at the end of his engagement at Shea's vaudeville house instead of at the beginning. Of course, the rumor was false.

* * *

When a snowslide from the roof of Shea's Criterion fell to the street one day recently it greatly damaged an automobile standing on the curb in front of the house. Why go to Switzerland?

* * *

Elmer C. Winegar, manager of the Central Park Theatre, was right on the job at the Buffalo Consistory last week when they wanted a film-history of the 1921 class. The entire membership of 1,500 passed before Elmer's camera. The completed picture will be shown in the Consistory soon.

* * *

Sherman Webster, formerly with Stoll and Gardiner in Buffalo, has now gone to Cleveland to manage an exchange there.

* * *

Eddie Wenberg, manager of the Strand Theatre, was one of the candidates that crossed the hot sands at the big spring ceremonial of Ismailia Temple, Shriners, last Saturday evening in the Broadway Auditorium. They say Eddie did some high stepping.

* * *

Bruce Fowler is getting ready for a long vacation this summer. The Elmwood will be greatly enlarged. During alterations the house will be closed.

* * *

Arthur L. Skinner, manager of the Victoria Theatre, West Ferry at Grant street, invited all the children of several orphan homes to a free showing of "Black Beauty" this week.

* * *

Howard J. Smith, manager of the Palace Theatre, has been appointed representative for the four congressional districts in western New York of the Motion Picture Theatre Owners of New York State. Mr. Smith is now organizing a local branch.

Philadelphia

West Philadelphia is to have another moving picture theatre, the Ambassador, on Baltimore avenue between Fifty-sixth and Fifty-seventh streets. The exterior is to be of glazed terra cotta, granite and tapestried brick. Its architecture is of the Adam period, the same scheme which dominates the interior construction. The vestibule will be done in marble, and the decorations of the interior will be marble and gold. Samuel and George Felt, owners, have awarded the contract for construction of the building to Fred A. Havens. The plans were drawn by R. C. Hodgens and call for a building 100 by 100 feet, with a seating capacity of 1,000 persons.

* * *

The Exhibitors League of Pennsylvania have moved from their old quarters, 254 North Thirteenth, to the second floor of Thirteenth and Vine streets, the larger corner building which has ample space to accommodate the increasing membership. George Arons who was recently appointed secretary, succeeds Charles Goodwin.

* * *

J. Kauter has succeeded Jay Emanuel as manager of the Royal Exchange.

* * *

Jack Brown, local manager of the Typhoon Fan Company, reports numerous installations for theatres in the Philadelphia territory. Rivoli, Grant, Locust, Cedar, Rex, Colonial and Tuxedo are a few of the houses recently equipped with Typhoon-fans.

Indiana

The Consolidated Realty and Theatres Corporation has set the latter part of May as the time for the opening of its new Victory Theatre at Evansville. Announcement also is made that work on the company's new theatre in Fort Wayne will be started as soon as the theatre at Evansville is completed.

* * *

Miss Mary Weed has sold her lease on the Neal Theatre at Montpelier, Ind., to the Weisman Amusement Company, of that place. Mr. Weisman has announced that the same schedule of prices will prevail and that a number of first run pictures have been booked.

* * *

The Transfer Theatre at Fort Wayne has been closed temporarily while improvements are being made. An attractive new front is being installed and the exterior of the building is being redecorated. A large sum of money is being expended for the improvements.

Seattle

A motion picture show was given recently at the Metropolitan to the dependent children of Seattle, the entire program being donated by the Greater Features Company, of which Jack Lannon is president. The feature was "Fool's Gold," which the Greater Features Company is handling in the Northwest territory for the producer. The house was donated by George Hood, local manager for Klaw & Erlanger.

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The Kipling Film Exchange has been opened at 2016 Third Avenue, Seattle. Theodore Johnson is the branch manager. Richard Kipling, president of the company, and S. J. Sullivan, vice-president, spent several days in the new office shortly after it was opened.

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The Seatle Daily Star in conjunction with the Universal Film Manufacturing Company is conducting a contest for aspirants to motion picture fame. Test films are being made of all the entries by Harold J. Binney, of the Pacific Film Enterprises of Seattle, and these pictures are thrown on the screen at the Clemmer Theatre, Universal's Seattle house.

"HE CROSSED WITH THE RIGHT . . ."

A sporting editor should write the caption for this scene of William Russell in Fox's "Colorado Pluck"

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

"I Am Guilty"

Strong Emotional Role Provided for Louise Glaum in Latest Read Production

Reviewed by Jessie Robb.

A photoplay which has all the qualities the public has come to expect from the association of J. Parker Read and Louise Glaum is their latest production for Associated Producers. The story is strongly dramatic, verging on the melodramatic, and concerns the fortunes and trials of an ex-chorus girl when she marries a wealthy lawyer and, after several years of married life, returns for one brief week to the hectic gayety of her former life. The compromising situations and complications ensuing from her fling have been developed logically and are not without the bounds of reason. Plenty of opportunity has been provided Louise Glaum to demonstrate her emotional ability and run the gamut of expression from effervescent irresponsibility to heart-rending grief. She is at all times thoroughly satisfactory. Opportunity is also given the members of the cast for real histrionic ability, and excellent work is done by Mahlon Hamilton, Joseph Kilgour, Claire Du Bray, Ruth Stonehouse, May Hopkins and George Cooper.

The scenic investiture is lavish, the gowns worn by the women of the cast, gorgeous. This production should prove a strong drawing card for exhibitors with a Louise Glaum public, as the story is a more logical one than the previous releases, mounted with the usual spectacular appeal.

The Cast

Connie MacNair.....Louise Glaum
Robert MacNair.....Mahlon Hamilton
Trixie .....Claire DuBrey
Teddy Garrick.....Joseph Kilgour
London Hattie.....Ruth Stonehouse
Molly May.....May Hopkins
Dillon .....George Cooper
The Child.....Mickey Moore
The Dancer .....Frederic de Kovert

Original Screen Story and Scenario by Bradley King.
Directed by Jack Nelson.
Photographed by Charles J. Stumar.
Length, Seven Reels.

The Story

Connie Deshon, chorus girl of the "Midnight Maids," meets Robert MacNair, eminent lawyer, at a supper party. Mutual liking grows into love and they are married. After four years of married life, in which MacNair has been unfailing in providing Connie with material wealth, but neglectful of the attentions of a lover, Molly, a former friend, comes into Connie's life. MacNair is away on a business trip. Mollie coaxes Connie to visit her for a taste of the old gayety. She goes, assuming the name of Peggy La Marthe. At a party given by Teddy Garrick, Connie is terribly burned on the shoulder in trying to avoid Garrick. Dillon, a thief who has entered and hidden in a recess, puts a revolver in Connie's hand as she presses against the curtains. To all appearance she kills Garrick as he comes at her. Dillon is caught as he tries to escape.

Connie follows the reports of the trial closely. The strain tells and her nerves are on edge. London Hattie, Dillon's friend, begs MacNair to take the case. He agrees after seeing Dillon,. One night in bidding their son good night, he begs to see the butterfly on Connie's shoulder. She becomes hysterical, MacNair suspicious. He demands to see and discovers the scar Dillon told him about. After questioning Connie, MacNair disappears.

The day of the verdict, Connie tells the judge that Dillon is innocent, she is guilty. Then MacNair appears. He has followed a clue and discovered that Trixie, Garrick's mistress, had really killed him. The revolver Connie had, was never fired.

Program and Exploitation Catchlines:

She Was an Ex-chorus Girl and a Brief Return to Her Former Life Threatened Her Future Happiness.

Louise Glaum in Strong Emotional Role.

Exploitation Angles: The outline of the premise of this story and the fact that Miss Glaum plays it should sell without great effort, but add that it is a gorgeous picture of the theatrical fast set, lavishly gowned, and you hit both the men and the women. Play it up strongly, and if you never tried a style show with Miss Glaum, do it now.

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"Peck's Bad Boy" (Irving Lesser).
"Kazan" (Export and Import).
"The Traveling Salesman" (Paramount).
"The Home Stretch" (Ince).
"The Magic Cup" (Realart).
"Seven Years' Bad Luck" (Robertson-Cole).
"I Am Guilty" (Associated Producers).
"The High Road" (Ellis).
"The Blazing Trail" (Universal).
"Penny of Top Hill Trail" (Federated).
"Cyclone Bliss" (Arrow).
"Lavender and Old Lace" (Renco).
"The Struggle" (Canyon).
"Bob Hampton of Placer" (First National).
"The Lure of Egypt" (Pathe).
"The Mask" (Export and Import).
"The Miracle of Manhattan" (Selznick).

"Hurry West"

A one-reel comedy distributed by Pathe, featuring "Snub" Pollard. The action takes place in the West, principally in a saloon and dance hall where the hero meets with all kinds of experiences with "bad men" but succeeds in outwitting them. It is a burlesque western and contains many humorous bits. One of the best in which this comedian has recently appeared. C. S.

"Kazan"

James Oliver Curwood Story Released by Export and Import Film Company Is a Dramatic Tale of the Northwest

Reviewed by Jacob Smith.

This is a story by James Oliver Curwood and produced by Col. W. N. Selig. As in all of the Curwood stories, the scenes are located in the Far North where all of the action takes place. Kazan is a dog. His father was a husky and his mother a frail wolf. The individual twist given the story by Mr. Curwood makes it excellent material for a motion picture. It is a stirring tale of love, adventure, hardships, avarice, wrongs and revenge.

Eva Novak is the star and she does the best work of her career. But the animal "stuff" in the picture is some of the greatest that has ever been seen on the screen. It is a finely photographed picture and is exceptionally well acted. It is the type of picture that is bound to please almost any kind of a theatre patron, as it has all the elements that go to make up what is known in show business as "a good box office attraction."

The Cast

Joan Radisson.....Jane Novak
Jim Thorpe.....Ben Deeley
Pierre Radisson.....William Ryno
Franw Radisson.....Ben Haggerty
"Black" McCready.....Edwin Wallock
"Kazan" ..... By Himself

Directed by Bertram Bracken.
Story by James Oliver Curwood.
Length, 6,900 Feet.

The Story

Kazan turns against humanity when his master is killed. He is an enemy to everyone until he comes in contact with a girl. Her kindness and gentleness bring him back. Then he essays her protection—first in a fight with wolves, and it is a great piece of picturization that is done in filming that encounter. Then again, when he guards her from human enemies.

His mate is blinded, and it is really pathetic the way these two dogs act, and suggest the truth of the writer's tale. The girl is left alone in a river camp while her brother goes to the trading post with information, and back to the wilderness comes the vicious man who looked upon the young woman with lustful eyes. On the way thither the trapper sees Kazan and his mate, and he shoots at the animal, wounding him. The beast is tossed into the hunter's canoe and securely tied when a landing is made. Through the underbrush the trapper goes until he comes to the girl's tent. Then, in silhouette, is shown the fight between Kazan and the villain, which is certainly a thrilling bit of work.

Program and Exploitation Catchlines:

Kazan, the Killer, Is One of Those Almost Human Brutes That James Oliver Curwood Knows So Well How to Make the Central Figure of One of His Tales of the Northwest.

Kazan, the Giant Wolf-dog that Defends the Heroine in This James Oliver Curwood Story of the Northwest, Puts Up a Great Fight in the Picture.

Exploitation Angles: Play heavily upon the author and the animal stuff, but sell the players, too. Be sure to tell that the animal stuff is unusually good, for this is always the chief appeal of a Curwood story. The drawing contest idea will work well for this.

Newest Reviews and Comments

"Number 17"

Tense Melodrama of Metropolitan Life and Chinatown Is Fox Production, Starring George Walsh

Reviewed by Jessie Robb.

From the novel of the same name by Louis Tracy, director and scenarist George A. Beranger has made a picture thriller that teems with the glamour of metropolitan life and the mystery and crime of Chinatown. George Walsh is the star and leads a strenuous life until the mystery of the murder is solved and his sweetheart rescued from the clutches of Wong Li Fu. The mystery is well sustained throughout, the action constantly cumulative up to a smashing climax, the entire production being elemental and emotional, thus appealing to the popular taste.

Ranging as it does from the luxury of wealthy homes on Riverside Drive to the joss houses and opium dens of Chinatown, the action provides a diversity of locale which gives opportunity for lavish scenic investiture. In a photoplay of this character no subtlety of acting ability is required, rather broad action and this has been given in generous measure by all concerned.

The Cast

Frank Theydon.....George Walsh
Evelyn Forbes.....Mildred Reardon
J. C. Forbes.....Charles Mussette
Mrs. J. C. Forbes.....Lillian Beck
The Gangster.....Louis R. Wolheim
Wong Li Fu.....Harold Thomas
Detectives.....Charles Slatery, Spencer Charters, Jack Newton
Lou.....Lillian Griffis

Story from the Novel by Louis Tracy.
Scenario and Direction by George A. Beranger
Photographed by Charles Gilson.
Length, Five Reels.

The Story

At the close of the opera, Frank Theydon is attracted by a girl waiting for her car. On the way home his tire is punctured. In this predicament he is picked up by the girl he saw. They exchange cards.

About to enter his apartment his attention is drawn to the next door by the mysterious actions of a stranger. He recognizes the man as Evelyn's father. Next morning it is discovered that Mrs. Lester, in Number 17, has been murdered. Detectives quiz Theydon. He receives a call from Forbes. There Theydon learns that Mrs. Lester's husband was interested in making China a republic. Forbes also was interested. The Emperor's supporters have sworn to kill all enemies of the throne. Mrs. Lester had paid the penalty. Forbes fears the tong will strike at him through his daughter.

Evelyn is lured to Tarrytown through a fake message. Theydon follows but is captured by a gang and thrown in a cellar. Mrs. Forbes and Evelyn are captured, brought to Chinatown and confined in a joss house. Wong Li Fu tells Evelyn he intends to take her to China. Theydon escapes. From Lou, whom Wong has wronged, he learns of Evelyn's imprisonment. In a series of thrilling adventures he effects her rescue. Wong and his allies meet their deaths in the burning joss house.

Program and Exploitation Catchlines:

In Danger of a Horrible Death, He Escaped and Rescued His Sweetheart from Worse Than Death.

George Walsh in Role of Novelist Who Fights the Forces of Chinatown.

Screen Version of Louis Tracy's Novel of Adventure and Mystery in New York City.

Exploitation Angles: Start in by chalking the numerals 17 all over your town or section. Then work in to the full advertising, holding as much as possible to the numbers, but playing up Walsh. Play also on the Chinese complications and if you can use the banners of the old empire and the new Chinese republic for lobby display with "a story of the old and new" for your leading line.

"The Magic Cup"

New Version of Cinderella Tale Is Realart Production, Starring Constance Binney.

Reviewed by Jessie Robb.

Those spectators who enjoy romantic fiction in the Land of Make Believe will find this modern version of Cinderella, located in Greenwich Village, Fifth avenue and Long Island, with a magic cup instead of a magic slipper, thoroughly satisfactory entertainment. Mary Malloy as played by Constance Binney is a little scullery maid, always seeking to bring happiness to others a la Pollyanna. The dramatic demands of the role are not exacting but a certain knowledge and talent are necessary to avoid all sugariness. To Miss Binney's credit it may be said, that Mary is a wholesome, happy creature who will entertain the spectators.

The good-natured crooks who plan to use Mary as a means of obtaining fortunes for themselves are also greatures of fancy and are excellently played. Vincent Coleman, a good looking young man, is the cub reporter who succeeds in bringing Mary's real grandfather to her.

The scenic investiture is in good taste and the glimpses of Greenwich Village are free from the pseudo artist colony. Fine direction and photography.

The Cast

Mary Malloy.....Constance Binney
Bob Norton.....Vincent Coleman
Mrs. Nolan.....Blanche Craig
Abe Timberg.....William H. Strauss
Peter Venner.....Charles Mussett
The Patrician.....J. H. Gilmour
"Paste" Parsons.....Malcolm Bradley
The Derelict.....Cecil Owen

Story and Scenario by E. Lloyd Sheldon.
Directed by John S. Robertson.
Photographed by Roy Overbaugh.
Length, 4,587 Feet.

The Story

Mary Malloy, scullery maid in a hotel, becomes acquainted with Bob Norton, cub reporter, when he divides the Christmas money given by the guests. Much smitten with her pretty face, Bob goes with Mary to buy Xmas presents for her poor friends. Returning home, Mary finds a neighbor evicted. She promptly pawns an old silver goblet to get rent money.

At the pawnshop Abe and "Paste" frame a plot to use Mary as a decoy to substitute paste gems for real pearls. One of the crooks poses as Lord Fitzroy, who has come to America to seek his lost granddaughter through the ownership of the cup. The plot works beautifully. Bob has not forgotten Mary. When he sees her, while covering the story, he becomes suspicious. The paper cables the real Lord Fitzroy who comes to this country. It is proved that Mary is really his granddaughter. The crooks open a jewelry shop to sell false stones. Mary and Bob live happily ever after.

Program and Exploitation Catchlines:

She Pawned Her Only Valuable, a Silver Cup and It Spilled Romance, Love, Adventure, Home and Wealth for Her.

Constance Binney as a Scullery Maid, Who Is Heiress to the Fitzroy Title and Millions.

Modern Cub Reporter Is Fairy Godfather and Prince Charming When He Starts Things Going.

Exploitation Angles: Offer Miss Binney's personality as your chief appeal, and sketch the locale rather than the plot. This will offer a good tieup with a jewelry store.

"Partners of Fate"

Marital Mix Ups on Desert Island Cause Complications in Fox Production

Reviewed by Jessie Robb.

A double wedding where the couples are mismated and which requires a shipwreck and rescue on a desert island to unravel the twisted skeins of human weaving gives opportunity for a plenitude of thrilling events in this Fox Production, starring Louise Lovely. The story is pleasant and clean enough until all are cast on the island when human nature reverts to the primitive. Several events portrayed are more fit to be viewed by adult than adolescent spectators. However, the picture has a story that is consistent, well built, interest-holding and will prove enjoyable to those who enjoy the elemental. Photography and direction both are very good.

Louise Lovely is well fitted to the role of Helen Meriless and handles her dramatic moments with skill and discretion. Rosemary Theby is the possessor of a face capable of vividly registering evil passions and her impersonation makes an excellent foil to that of Miss Lovely's.

The Cast

Helen Meriless.....Louise Lovely
John Fraser.....William Scott
Frances Lloyd.....Rosemary Theby
Byron Millard.....Philo McCullough
Purser.....George Seigmann
Bill Ricketts.....Richard Cummings
Baby.....Eileen O'Malley

Story by Stephen Chalmers.
Scenario by Robert Dillon.
Directed by Bernard Durning.
Photographed by Glen McWilliams and Otto Brantigane.
Length, Five Reels.

The Story

John Fraser and Byron Millard marry Frances Lloyd and Helen Meriless, respectively, at a double wedding. Doubts of their ultimate happiness are expressed by friends at the wedding on account of the great differences in disposition and character. On the double honeymoon, this difference shows itself. John and Helen and Byron and Frances seem the natural arrangements.

During a costume ball in honor of the anniversary of the ship's launching, a storm comes up. The ship is wrecked, the passengers harely escaping. John and Helen are rescued in one life boat, Byron and Frances in another. They land on opposite sides of the same island. Neither couple knows the fate of the other. They then learn that each has married the wrong person.

Time passes. One day Byron in erecting a rescue signal sees John. He accuses John of a liason with Helen. John denies and agrees to bring Helen to the other side of the island. As they are coming a ship is sighted. Byron, Frances and the other survivors are rescued, leaving John and Helen on the island. Loving each other, they still remember their marital vows.

They are finally rescued. Back in New York, they discover that Byron and Frances are living together. Helen goes to Byron and tells him she intends to divorce him. He tells her he has always loved her, Frances being but a plaything. During this scene Frances enters. Mad with rage and jealousy she kills him, and then herself. Thus the way is opened for John and Helen to be united.

Program and Exploitation Catchlines:

Fate Employes a Shipwreck and a Desert Island to Bring Each to Their True Mate.

Louise Lovely in a Thrilling Tale of Marital Mixups.

Exploitation Angles: It would be well to offer this as a story for adults and to limit your patronage to those over eighteen. In such a case you can treat the story frankly in your advertisement. If you do not impose any age restrictlon, it would at least be well to warn parents that this is hardly the story for children.

west Reviews and Comments

"Peck's Bad Boy"

Irving Lesser's Production Starring Jackie Coogan, Will Delight Pa and Ma and the Youngsters

Reviewed by Edward Weitzel.

To compare the Irving Lesser production of "Peck's Bad Boy" with the stage version in which George M. Cohan and the other members of the Cohan family acted when the play was first produced, is to compare a two dollar straw hat to an expensive Panama. The original bad boy of George W. Peck's imagination was an unlicked cub, who was old enough to know better, and his pranks would not have been amusing in real life. To see five-year-old Jackie Coogan putting ants in his father's pleurisy pad and letting a circus lion loose is to realize that you are looking at an amusing fairy tale, and that the small hero of these adventures never did invent or take part in one of them.

But that is entirely beside the matter. The wonder is the way in which young Master Coogan enters into the spirit of the thing and plays his scenes with the finish of an adult of keen artistic perception and well rounded experience. The boy's performance is largely the triumph of personality over babyhood, and the natural instinct of a born actor. It is this element which makes the youngster so irresistible in the scenes with his mother, who is his champion and who refuses to believe that he is a bad boy. Jackie remains an adorable cherub no matter what he does, and his pranks will delight Ma and Pa and the youngsters in front of the screen.

Producer Lesser has had the good judgment to surround his small star with a high grade supporting company, and there is a tone to the picture that lifts it miles above its theme.

The Cast

Peck's Bad Boy.....Jackie Coogan
The Man in the Case.....Wheeler Oakman
The Girl in the Case.....Doris May
The Village Grocer.....Raymond Hatton
Pa Peck.....James Corrigan
Ma Peck.....Lillian Leighton
Jackie's Pal.....Charles Hatton
Jackie's Girl.....Gloria Wood
"Queenie" ..... By Herself

Original Story by George W. Peck.
Scenario and Direction by Sam Wood.
Titles by Irving S. Cobb.
Length, 5,000 Feet.

The Story

Young Henry Peck and his pal, the grocer's son, start the day by opening the door of the lion's cage at the circus, and rasping the nerves of the entire town. Henry' father hears of it and informs his son that he can have no circus money in consequence. But Henry has his pal write a note and sign it with the name of a mysterious female. The elder Peck gets the note and hurries to the candy store to keep the appointment. The girl in the case is Henry's pal, dressed up in his sister's clothes. Young Master Peck drops into the candy store just as his father is trying to learn why his companion keeps her face hidden and does nothing but weep. Being a wise father he digs up a dollar and asks his son if he hadn't better go to the circus. Henry agrees and is about to escape with the coin when he runs into his mother in front of the store. He tells her that the elder Peck is inside with a girl. Mrs. Peck rushes in and the girl rushes out, leaving her wig in the indignant wife's hands.

By such tricks as this Henry makes life interesting for his parents. He puts ants in his father's pleurisy pad and forces him to create a scandal while the family is at church. He pokes valuable papers into the pocket of his sister's beau, and the young man is arrested as a burglar. There is a dramatic rescue at the end of the picture, that turns the beau into a hero and Henry's friend for life.

Program and Exploitation Catchlines:

Jackie Coogan as Peck's Bad Boy Is the Most Adorable Little Rascal Who Ever Kept His Family Awake Nights.

Jackie Coogan Easily Proves His Right to be Made an Independent Star in Irving Lesser's Production of "Peck's Bad Boy."

Exploitation Angles: With this historic title, the younger star of "The Kid" and Old Irv Cobb as the scenarist there is nothing to it but publicity. Spread the news and you'll pull them in, but don't expect them to do it unheralded. Go the limit in advertising, get a mob instead of just a crowd, and you can ride a lot of following pictures in on the strength of this.

"Seven Years Bad Luck"

Screamingly Funny Farce Comedy Presented by Robertson-Cole

Reviewed by Jessie Robb.

Based on one of the weaknesses of human nature, superstition, Robertson-Cole has an extraordinary and at the same time uproariously funny farce comedy in "Seven Years' Bad Luck." It is absolutely custard pieless and free from the ordinary slapstick and suggestive vulgarity of most so-called comedies. Much of the fun is subtly achieved.

Returning from his last bachelor supper, a little the worse for the night's potations, Max retires. In a chase for a kiss, Max's valet and the parlor maid upset and smash a cheval mirror. Before they can replace it, Max decides to dress. To hide their loss gives opportunity for some of the best pantomime seen in many a day. At last a mirror arrives. Max has thought he had seen things, so to prove if the mirror is real, he hurls his shoe and there is a big smash. Then the jinx begins to act. His sweetheart throws him over and in his endeavors to forget his sorrows, Max tries to leave town. All the difficulties and misfortunes that ever befell hapless mortal are visited upon him.

Max's adventures with minions of the law and railroads, burglars, lions and what not are numerous, unique and cleverly developed. He finally wins his girl. The end is totally unexpected and presents the final laugh. The subtitles are good.

Max Linder heads the cast of capable fun makers, both human and animal.

The Cast

Max .....Max Linder
Station Agent's Daughter....Thelma Percy
Max's Fiancee.....Alta Allen
The Maid.....Betty Peterson
An Hawaiian Maid.....Lola Gonzales
The Chef.....Harry Mann
A Railroad Conductor.....Chance Ward
Max's Valet.....Ralph McCullough
A Station Agent.....Hugh Saxon
A Jail Bird.....Cap Anderson
A False Friend .....F. B. Crayne
The Little Dog.....Pudgy

Written and Directed by Max Linder.
Photographed by Charles Van Enger.
Length, Five Reels.

Program and Exploitation Catchlines:

Max Broke a Mirror Because He Thought He Was Seeing Things and Then the Jinx Got Him.

See the Funniest Comedy of Its Kind That Seven Years' Bad Luck Made.

Exploitation Angles: Remind them of the time Linder was the one real comedian of the films and bill him as the original. Hang a lot of cheap mirrors in the lobby and offer free admission to anyone who will dare seven years' bad luck by breaking one. You can get good newspaper stories on this stunt.

"Hush"

Harry Garson Production, Starring Clara Kimball Young, Contains a Word of Warning to Women

Reviewed by Edward Weitzel.

"Hush" is a problem play. Its problem concerns the woman who has slipped from the path of virtue before marriage and is confronted with the consequences of telling her husband all about the affair or of locking the secret in her breast. As the problem is worked out in this instance it contains a word of warning to women. Sada Cowan, the author of the story, has her heroine confess and pay dearly for her honesty. The husband of the heroine turns out to be a cad and shows his resentment in a series of petty acts toward his wife and the man he mistakes for her tempter that rob him of the respect of the spectator. Matters are brought to a satisfactory climax, but not until an unlovely exhibition of human weakness has been paraded before the eyes of the onlooker. Comedy relief is obtained by showing how foolish a woman can act with a new husband, when she is fat, fond and forty. The word of warning sounded by the author to members of her own sex is clearly indicated in the title.

Clara Kimball Young gives a very human characterization of the wife who is more truthful than discreet, and J. Frank Glendon is faithful to the author's conception of the man she marries. Kathlyn Williams, Jack Pratt and Bertram Grassby give able performances, and Gerard Alexander is capital as the comedy relief wife. The production maintains an excellent standard.

The Cast

Vera Stanford.....Clara Kimball Young
Jack Stanford.....J. Frank Glendon
Isabel Dane.....Kathlyn Williams
Hugh Graham.....Jack Pratt
Herbert Brooks.....Bertram Grassby
Grace Brooks.....Gerard Alexander
Maid ..... Beatrice Le Plante
Butler ..... John Underhill

Original Screen Story by Sada Cowan.
Directed by Harry Garson.
Photographed by Arthur Edeson.

The Story

Vera Stanford is married to the man she truly loves but she is unhappy. She thinks of a brief moment of passion when she wandered into the garden at a masquerade with Herbert Brooks and permitted herself to be overcome by the music, the night and the embraces of the man who was with her. Vera has a friend, Isabel Dane, and both women are intimately acquainted with an artist, Hugh Graham. Brooks, the man Vera now loathes, has married a wealthy woman in Vera's set, and they all meet at Bar Harbor. The sight of Brooks acts on Vera's conscience so strongly that she confesses her misdeed to her husband, but will not tell him the name of the man. Stanford makes the mistake of thinking that the artist is the guilty unknown. There are complications and misunderstandings aplenty, until the truth comes out, and husband wife wipe the slate clean and start afresh.

Program and Exploitation Catchlines:

A Word of Worning to Women Is Contained in "Hush," in Which Clara Kimball Young Is the Star.

Should a Wife Reveal Her One Fall from Virtue to Her Husband Is the Theme of "Hush," Starring Clara Kimball Young.

Exploitation Angles: Make a campaign on the title and boom the star. New York fell for a "Hush Week" when all unnecessary noises were to be cut out. You should be able to work it. Later get down to the big question of whether it is ever wise for a wife to tell her husband all her past. You can spread on this and get a newspaper essay contest.

Newest Reviews and Comments

"Her First Elopement"

Wanda Hawley, in Realart Production Acts Cleverly, But Is Handicapped by Straggling Story

Reviewed by Edward Weitzel.

Most of the incidents in "Her First Elopement" are good in themselves but there are too many of them. This forces the story to straggle along, and the clever acting of Wanda Hawley isn't given. full play. A well selected cast helps matters considerably, but the interest is badly split up at times and too much footage is wasted in explaining the doings of several persons who swell the cost of production without adding to the entertaining qualities of the picture. This Realart release has the disadvantage of a story that was not written originally for the screen, and the scenario writer has made the mistake of not remoulding it into proper screen form. The basic idea is well enough but it has been worked out with too many complications and too frequent shift of scene.

The production is excellent as to locale and characterization. Wand Hawley dresses and acts the part of the heroine engagingly. Jerome Patrick, Nell Craig, Lucien Littlefield and Edwin Stevens are the leading members of her efficient support.

The Cast

Christina Elliott.....Wanda Hawley
Adrian Maitland.....Jerome Patrick
Lotta St. Regis.....Neil Craig
Ted Maitland.....Lucien Littlefield
Gerald Elliott.....Jay Eaton
Letitia Varden.....Helen Dunbar
John Varden.....Herbert Standing
Mr. Maitland, Sr.....Edwin Stevens
Bettie Carlisle.....Margaret Morris
Trixie .....Ann Hastings

Director, Sam Wood.
Author, Alice Duer Miller.
Scenarist, Edith Kennedy.
Cameraman, Alfred Gilks.
Length, 4,212 Feet.

The Story

The big situation in "Her First Elopement" is where Adrian Maitland, a wealthy young chap, forces a young girl to remain all night on his yacht, thinking that by so doing he is saving his younger brother from the clutches of an adventuress. His prisoner turns out to be the highly respectable and much courted Miss Christina Elliott, who has been anxious to meet him but becomes furiously angry at the way she has been compromised. Christina was only trying to keep her cousin Gerald from becoming victim number two of the same adventuress, when she was made a captive of by the circumspect and dignified Adrian, and great is his consternation when he finds out his error. The uncle and the maiden aunt of the kidnapped heircss and the father of the Maitland brothers are put to great mental stress by the outcome of the affair, but the vampish female is deprived of both of her intended victims, and Christina finds that when she solemnly declared that she would never forgive Adrian as long as she lived she had miscalculated the time. At the last fade-out she starts off on a bridal trip with her terrible kidnapper.

Program and Exploitation Catchlines:

Wanda Hawley in "Her First Elopement" Becomes a Party to the Adventure without Her Consent and Brings Home a Husband Whom She Had Never Laid Eyes on Before.

"Her First Elopement" Is Made from a Novel by Alice Duer Miller, the Author of "The Charm School" and "Come Out of the Kitchen."

Exploitation Angles: Sell the star and the story, but particularly the story. Drill the big idea into their heads before they come to the show and they can more easily follow the plot through the intricacies of the complications, and at the same time it will sell tickets. Play up the abduction and stop where the abductor sees what he has done.

"The Traveling Salesman"

Paramount Utilizes Stage Comedy as Vehicle for Roscoe Arbuckle

Reviewed by Sumner Smith.

It is upon the personality and acting of Roscoe (Fatty) Arbuckle that the Paramount picturization of the stage play, "The Traveling Salesman," depends mostly for its appeal. While it cannot be called Arbuckle's best picture, it makes an amusing vehicle for the corpulent star, affording him plenty of chances for a display of his unique style of fun-making. "Fatty" interpolates some comic touches unknown to the stage play. He has the character of the breezy, good natured, good hearted traveling salesman down pat, and as each situation requires, a vast variety of amusing expressions flit across his rotund countenance, all prone to tickle the risibilities.

Betty Ross Clark, as Beth Elliott, has a freshness and charm that make her a delightful heroine. She photographs exceedingly well and her acting is sympathetic, contributing more of the atmosphere of realism to the picture than that of any other member of the cast, excepting, perhaps, the star. The other players are satisfactory, with Lucille Ward, as Mrs. Babbitt, making the most of her small part. Although the picture starts off slowly and drags a little in one or two places, there is more than enough comedy in it to make it a worthwhile attraction.

The Cast

Bob Blake.....Roscoe Arbuckle
Beth Elliott.....Betty Ross Clark
Franklin Royce.....Frank Holland
Martin Drury.....Wilton Taylor
Mrs. Babbitt.....Lucille Ward
Julius .....Jim Blackwell
Ted Watts.....Richard Wayne
John Kimball.....George Pearce
Pierce Gill.....Robert Dudley

Adapted from the Play by James Forbes.
Scenario by Walter Woods.
Directed by Joseph Henabery.
Photographed by Karl Brown.
Length, 4,514 Feet.

The Story

Bob Blake, a travelling salesman, falls asleep on the train and his drummer friends by a ruse get him off the train at a lonely country crossing, leading him to believe it is his destination. He spends the night in an unoccupied house, with a sheriff's sale sign tacked on the door. The next day he arrives at Grand River, his destination, and falls in love with the girl who owns the house. Martin Drury, an unscrupulous politician, conspires with Franklin Royce to obtain the property at a cheap price, knowing that the railroad wants the land. Bob beats Royce to the sheriff's sale and pays the taxes. Beth thinks he has duped her. Drury and Royce give her $10,000 for the place and she signs it away. Mrs. Babbitt suggests to Bob that under the state law a wife cannot sign the deed without the signature of her husband, and Bob grasps the idea and marries Beth.

Program and Exploitation Catchlines: "Fatty Arbuckle Is Funnier Than Ever in That Famous Old Stage Success, "The Traveling Salesman."

"Fatty" Arbuckle and Comedy Run Riot Through Paramount's Picturization of "The Traveling Salesman."

Exploitation Angles: This was a big stage success and is widely known through stock presentation. Play up this angle, but make Arbuckle do most of the selling. He can do it. Use plenty of cutouts along the lines of other pictures, for the sight stuff is what pulls with this player.

"Black Roses"

Robertson-Cole Production, Starring Sessue Hayakawa, Is Dramatic Crook Story

Reviewed by Edward Weitzel.

The novelty in "Black Roses," a crook story produced by Robertson-Cole, is in having the hero a Japanese gardener who is used by the members of the underworld to cover up their crime. He is railroaded to prison, and the rest of the plot shows his fight to square accounts and get back his wife. The story is unadulterated melodrama but it is cleverly put together and holds the interest throughout. This is partly due, of course, to the finished acting of Sessue Hayakawa and his capable supporting company. The star's striking personality and forceful method of making each point in one of his roles are shown at their best in his characterization of the gardener. He has none of the big situations that occurred in several of his earlier pictures, but the general level of his work is very high. Myrtle Stedman, Tsuru Aoki, Andrew Robson, Toyo Fujita and Henry Hebert have the important roles in his support. There are a number of realistic prison scenes, and a sensational escape on an engine that is well supplied with thrill.

The Cast

Yoda .....Sessue Hayakawa
Blanche DeVore.....Myrtle Stedman
Blossom .....Tsura Aoki
Benson Burleigh.....Andrew Robson
Wong Fu.....Toyo Fujita
"Monocle" Harry.....Henry Hebert
Detective Cleary.....Harold Holland
Bridget.....Carrie Clark Ward
Story and Scenario by E. Richard Schayer.

Director, Colln Campbell.
Art Director, Robert Ellis.
Length, 5,700 Feet.

The Story

Benson Burleigh, a member of a gang of crooks, having incurred the anger of his mates, they decide to put him out of the way. The trio, "Monocle" Harry, Blanche DeVore and Wong Fu, visit Burleigh's home, kill him, fasten the crime upon Burleigh's Japanese gardener and kidnap the gardener's wife. While in prison Yoda, the gardener, meets a former member of the gang who was betrayed by Blanche. This man helps Yoda to escape and tells him where he has "planted" funds which will aid him in squaring accounts with the gang. Yoda goes to New York, where his enemies have fled, fits himself out with a fashionable wardrobe and is introduced to Blanche and the others as a wealthy Japanese on a tour of the world. Blanche and Harry frame up a "badger game" for his undoing, but Yoda outwits them and learns that his wife is a prisoner in Chinatown and is under the hypnotic power of Wong Fu. By pretending that he is in search of a Japanese girl to impersonate the stolen daughter of a rich and elderly Japanese merchant Yoda gets the crooks to bring him where his wife is hidden. His next move is to entrap them into confessing to the murder of Burleigh. The story gets its title from the gardener being able to grow black roses. These flowers are made to aid him in trapping the crooks.

Program and Exploitation Catchlines:

In "Black Roses" Sessue Hayakawa Makes a Sensational Escape from Prison on a Stolen Locomotive.

Tsuru Aoki Has an Important Part in "Black Roses" with Sessue Hayakawa Who Is Her Husband In Real Life.

Exploitation Angles: Play the star for the feature and make a minor appeal with the story. Hook up with florists on black roses. If you can't make white roses black by immersing their stems in ink, use paper flowers and set them well back in the window.

Newest Reviews and Comments

"Penny of Top Hill Trail"

Bessie Love in a Delightful Light Comedy Drama, Handled by Federated Exchanges

Reviewed by C. S. Sewell.

In "Penny of Top Hill Trail," distributed by Federated Exchanges, Bessie Love has been provided with a congenial role which shows her natural charm and vivacity to advantage, and she gives one of the most delightful performances of her screen career.

Adapted from a novel, this photoplay is a light comedy drama that will please the majority of picture fans. There is a lot of good, clean fun in the manner in which Miss Love, mistaken for a thief, lets Wheeler Oakman believe that she is one, and torments him by her many pranks while he is seeking to reform her. Of course, he falls hopelessly in love with her and even if the spectator feels that the story is not always consistent and the ending somewhat weak when it develops that she is not a thief but a motion picture actress on vacation, nevertheless it is good entertainment for the average theatre patron.

Wheeler Oakman gives to the role of the big-hearted Westerner just the amount of seriousness to make the character stand out; while Raymond Cannon is an excellent type for the romantic cow-puncher.

Although there are some faults in direction, the picture as a whole is well produced and all of the cast give good performances. A striking feature of this photoplay is that, although it is laid on a Western cattle ranch, the principal characters are not shown in "chaps" but dress like other people.

The Cast

Penny.....Bessie Love
Kurt Walters.....Wheeler Oakman
Jo Gary.....Raymond Cannon
Louis Kingdon.....Harry DeVere
Mrs. Kingdon.....Lizette Thorne
Betty Kingdon.....Gloria Hunt
Francis Kingdon.....George Stone
Hebier.....Herbert Hertier

Story by Belle K. Maniates.
Scenario by Finis Fox and Beatrice Van.
Director, Arthur Berthelet.
Length, 5,000 Feet.

The Story

Penny arrives in an aeroplane in the neighborhood of the Kingdon ranch. Kurt Walters, foreman of the ranch and a deputy sheriff, goes to the jail and finds a girl has been arrested on suspicion. He is surprised to find she is the girl his friend Jo met in Chicago and fell in love with, but who confessed she was a thief. Going into the cell he finds a visitor. He orders her to leave and takes the other girl to Mrs. Kingdon, as she has expressed a desire to go straight.

Immediately the girl starts tantalizing him and making life miserable for him by her pranks. All the time he is falling more in love with her. Circumstances reach a crisis on the arrival of a mysterious stranger and the other girl who was in the jail, when it develops that Penny is not a thief but a motion picture star who was seeking to get away from her manager who, however, followed her up to get her to renew her contract. She decides to remain on the ranch with Kurt.

Program and Exploitation Catchlines. Charming and Vivacious Bessie Love In a Delightful Comedy of the Great West.

See How this Little Girl by Teazing, Tantalizing and Tormenting the Big-Hearted Rancher Who Sought to Reform Her, Made Him Fall "Head-Over Heels" In Love with Her.

He Thought She Was a Thief and Tried to Reform Her, but She Was Really One of the Greatest—But Why Spoil the Delightful Ending to This Charming Story.

Exploitation Angles: Both Miss Love and Wheeler Oakman should be sold to their admirers and some capital made of the book origin of the story. You can get good advertising talk out of the thief Oakman tries to reform and the motion picture angle should not be overlooked.

"The Struggle"

Canyon Pictures Presents Franklyn Farnum in Spirited Story of the West

Reviewed by Edward Weitzel.

Save for a cowardly attempt to end his own life near the finish of the story the adventures of Dick Storm, the hero of "The Struggle," released by Canyon Pictures and starring Franklyn Farnum, are spirited and entertaining and have all of the lively action of a western thriller. There are enough wild riding, quick gun play and picturesque exteriors to satisfy all ardent lovers of melodrama. The locations in the hills and the scenes along the waters of a racing stream are fine.

The acting is of good quality. Franklyn Farnum is not the most heroic figure on the screen, but he is earnest and holds up his end with credit. Genevieve Berte is attractive as Norma Day and rides well. There is a good supply of comedy contributed by a colored boy with the impressive name of George Washington Jones.

The Cast

Dick Storm.....Franklyn Farnum
Norma Day.....Genevieve Berte
Hayes Storm, Dick's father
Edwin W. Wollock
Dr. Breer.....Carl Forms
Diamond Joe.....Vester Pegg
Sheriff.....Bud Osborne
"Pumkins" (black as the ace of spades)
George Washington Jones

Story by William E. Wing.
Directed by Otto Lederer.
Produced by W. N. Selig.
Length, Five Reels.

The Story

After four years overseas Dick Storm leaves the army so much of a fighting devil he becomes embroiled in a mix-up. Learning that his antagonist has died from his wounds, Dick goes west. He meets a tramp who is on his way to join Diamond Joe's gang, and accepts an invitation to become one of the outlaws. Norma Day, who lives near the gang's headquarters and who met Dick in the east, comes home and learns that her father's bank is in trouble and she mortgages the ranch to raise the necessary funds. The gang steal this money and also try to kidnap Norma. Dick recognizes her and puts up a game fight to recover the funds and to free the girl. He is successful in both undertakings. Feeling that he has wasted his life, he jumps into a dangerous river, but Norma leaps in also and Dick is forced to save her. When they are both ashore Norma tells Dick that he is not a murderer, his antagonist did not die. After that Dick acts like a sensible man and asks Norma to marry him.

Program and Exploitation Catchlines:

"The Struggle," Starring Franklyn Farnum, Is Packed with Wild Riding, Quick Gun Play and Good Comedy.

Franklyn Farnum Has the Swim of His Life in Rescuing the Heroine of "The Struggle" from a Rapidly Running River.

Exploitation Angles: Sell Farnum and play up the ex-soldier angle, but be careful to avoid giving offense in this direction. You might get some additional punch by offering G. W. Jones as a black Wesley Barry.

"The Blazing Trail"

Frank Mayo's Latest Universal Release Has an Intensely Dramatic Story Meritoriously Produced

Reviewed by Fritz Tidden.

Frank Mayo, it seems, is the most fortunate of the Universal stars that do not generally make special features for the company. He is furnished with stories that adhere more consistently to a high average of merit than any of the other luminaries. "The Blazing Trail" is no exception to the rule. In fact, it is even better than the pictures in which Mayo has appeared lately. It contains all the ingredients of good drama, principally excitement and suspense. The scenarist and director have combined their work so that the story moves forward at an even pace and constructively.

Besides being fortified with good dramatic material, Mayo is surrounded with a wholly experienced and skilfully selected cast, that enhances the worth of the story immeasurably. And last but by no means least the picture is clearly photographed amid predominating exterior scenes of extraordinary beauty. Taking all this into consideration and that Mayo himself gives a fine performance, the result is a feature of marked entertainment value.

The Cast

Bradley Yates, known as Pickins,
Frank Mayo
Dr. Pickney Forbes.....Frank Holland
"Chipmunk" Grannis.....Verne Winter
"Hank" Millicuddy.....Bert Sprotte
Ma Millicuddy.....Madge Hunt
Tabithy Millicuddy.....Mary Philbin
Carroll Brown.....Lillian Rich
Lewis Van Dusen.....Ray Ripley
Hulda Mews.....Joy Winthrop
The Village Talking Machine,
Helen Gilmore

Story by Mann Page and Izola Forrester
Scenario by Lucien Hubbard.
Directed by Robert Thornby.
Photography by William Fildew.
Length, 4,448 Feet.

The Story

A young physician, whose nerves are shattered in his search for a potent serum for blood poisoning, goes to the Blue Ridge Mountains to regain his health. As a plain woodsman (he lives in the community incognito) he is accepted by his primitive neighbors, and is drawn into a chain of thrilling events which not only bring back his mental poise but awakens his scientific instinct and physical prowess. He is loved by an innocent young country girl, but does not return her affection. She pursues him, which gets him into serious trouble. At the same time a charming young school teacher comes to the community and a love affair ripens into an impending marriage, but only after the doctor has tried out his serum for blood poisoning and saved the teacher's life.

Program and Exploitation Catchlines:

A Vivid Picture of Life in the Blue Ridge Mountains That Contains the Best Story Frank Mayo Has Had in Some Time.

The Unique Situation of a Prominent Scientist Concealing His Identity and Taking Up Life as an Illiterate Mountaineer Just Fits the Popular Frank Mayo.

Just One of the Many Thrills Is the Incident Where the Hero Holds a Mob at Bay While He Performs a Delicate Operation on the Girl.

Exploitation Angles: Play up the star and his fitness for his roles, sketching the premise. You can get some kudos from the locale, so play up the scenic stills. Don't offer them in a frame in a mass but make each exterior the basis of a window card, and get them around in the stores.

Newest Reviews and Comments

"Bob Hampton of Placer"

Marshall Neilan Production Featuring Custer's Last Stand Is a Thriller.

Reviewed by Clarence L. Linz.

Marshall Neilan's production released by First National, "Bob Hampton of Placer," is a picture which stands out prominently among the features of the year. It is a thriller and is full of human interest and comedy and has enough pathos to hold the attention throughout its entire length. The story features Custer's last stand on the Little Big Horn River when the gallant general and his small command were wiped out by the Indians under "Sitting Bull." It is full of historic interest and has been realistically produced. James Kirkwood as Bob Hampton makes a romantic figure of the hero, and the acting of Majorie Daw as "The Kid" is pleasing. Wesley Barry as Dick, a waif, keeps the spectators in good nature. The rest of the cast is excellent.

The Cast

Bob Hampton.....James Kirkwood
Dick .....Wesley Barry
The Kid.....Marjorie Daw
Lieut. Brant.....Pat O'Malley
"Red" Slavin.....Noah Beery
"Silent" Murphy.....Frank Leigh
General Custer.....Dwight Crittenden
Rev. Wyncoop.....Tom Gallery
School Teacher.....Priscilla Bonner
Major Brant.....Charles West
Sheriff .....Bert Sprotte
Housekeeper.....Carrie Clark Ward
Willie McNeil.....Vic Potel
Jack Moffet.....Bud Post

Story by Randall Parrish.
Scenario by Marion Fairfax.
Directed by Marshall Neilan.
Length, 7,268 Feet.

The Story

The action in the play takes place in 1876 when the Indians of the West became restless and objected to the inroads on their territory by the settlers from the east. Bob Hampton is really Robert Hampton Nolan, a cashiered army captain, who has served time for the murder of his superior officer. To gain a living he resorts to gambling and is expert both at cards and at gunfighting. The start of the romance comes when he joins a party of settlers headed westward just before they entered the Indians' territory and participates in a three days' fight which results in the death of all in the party but Hampton and "The Kid," adopted daughter of an old keeper of a trading post. They are rescued by American soldiers.

Hampton is innocent of the crime charged against him and throughout the play he tries to locate the murderer of Major Bent. It turns out that the girl he rescued is his own daughter. The son of Major Brant falls in love with her. Hampton locates the murderer in the hills, gets the drop on him, and makes him take the lead towards where Custer is supposed to be located. The exertion proves too much for the murderer and he collapses, later dying while making a complete confession to Lieutenant Brant. Hampton continues on and joins Custer in his last stand. Dick, a waif befriended by Hampton, locates Brant's command and learns that Hampton has pushed on. He follows, gets through the Indians' line, joins Hampton and the two of them go to their death in each others' arms, victims of Indian bullets. Hampton leaves a note, transmitted by Brant, to the girl telling her she is his daughter and that he wanted his name clear before letting her know. The end of the picture comes with the marriage of Brant and the girl.

Program and Exploitation Catchlines:

"Custer's Last Stand" Is Reproduced in "Bob Hampton of Placer," a New Marshall Neilan Production.

Wesley Barry Has a Great Part in "Bob Hampton of Placer," the Newest Marshall Neilan Production Released by First National.

Exploitation Angles: A good angle for this would be to boom Kirkwood and Barry as the oldest and the newest star, for Kirkwood was a star in the old Biograph days. You can make a lot out of this, and can also collect on the Neilan name. The Custer angle will make a good school hookup for essays.

"The High Road"

A 3,000- Foot Film Illustrating Health Promotion and Community Betterment

Reviewed by T. S. daPonte.

"'The High Road' is a three-reel human narrative made to illustrate as well as expound an idea of individual and social health," is the way Carlyle Ellis, producer of the film, describes it in the publicity. And after having seen it at a projection room showing, I am very willing to believe that the picture will accomplish the purpose for which it was made.

But besides its instructive value it is good entertainment, and will be found ideal for showings to organizations or clubs that are interested in the promotion of health and happiness. The picture is said to embody the ideals maintained by the newly organized Woman's Foundation for Health, an amalgamation of the sixteen leading organizations of women in the United States, whose work is being carried forward by the Bureau of Social Education of the Y. W. C. A. These ideals are entirely praiseworthy and helpful, and as embodied in the picture are extremely instructive and will go a long way toward furthering plans for health betterment in any community.

The picture demonstrates how health-building can be accomplished in a pleasant and easy way, and tells its story in a series of correlated events that are not less interesting because they are instructive. The acting throughout is good. The leading performers are girls of unusual attractiveness, and the "mere male" plays an altogether minor part in the production. He is present only to do his small part in giving it a touch of "heart interest."

The plot of the story is laid in the typical American small town. It well illustrates how less than popular is the young man in such a community who does not own a "car" and how lone and lonesome is left the girl of his own social station who does not take part in "joy rides" on country roads after sunset.

Back to such a community comes "Edith," after having spent two years in a larger city where she had learned of the activities of a larger life that is open to girls. She had learned the joys of healthful physical exercise, and has also absorbed something of the tenets of sociology. In her small home town she begins to initiate her girl friends into the pleasures of tennis, basketball and even boxing. The elder women finally take notice of what she is accomplishing and seek her advice as to how to help the community in general. From her circle of friends her influence branches out to help the factory girls, who become participants in the games and outdoor sports.

"Lloyd Nichclls," who is interested in sociology, and who is also doing his best to aid the factory workers, is, of course, thrown much with "Edith," and their friendship and mutual interests ripen into love. The end of the film shows them happily wedded.

"Luxury"

Arrow Film Corporation Releases Lyric Production, Starring Rubye De Remer

Reviewed by Jessie Robb.

A photoplay which at no time rises above the commonplace is "Luxury," a Lyric Production, starring Rubye De Remer, celebrated beauty, and released by Arrow Film Corporation. The connection of occurrences which comprise the melodrama is loose and seems more an arrangement of threadbare situations. That all the trouble is caused by the hero's sister-in-law, who has tried to prevent his marriage so that her husband might inherit the money and she be able to gratify her luxurious tastes, is not revealed until the end. This situation which should have been strongly developed, has been emphasized so slightly that little or no interest is aroused in the climax.

There is an objectionable attack on the heroine, played by Rubye De Remer, by a degenerate guard, which might well be eliminated. The sets and photography are fair. Acting by the cast about the average.

The Cast

Blanche Young.....Rubye De Remer
Harry Morton.....Walter Miller
Joseph Burns.....Frederick Kalgren
John Morton, Harry's Stepbrother, Henry Pemberton
John Morton's Wife..... Grace Parker
Olga Pompom.....Rose Mintz
Detective Healy.....Thomas A. Magrane

Length, Six Reels.

The Story

Harry Morton gives a wild party as his farewell to bachelorhood. Joseph Burns, jealous of Harry's success in winning Blanche Young, remonstrates with Harry. Despite the lateness of the hour, he calls on Blanche, tells her of the party and begs her to marry him. On his wedding day, Harry asks his lawyer for a loan. He refuses, as the conditions of Harry's father's will forbids it. Next Harry attempts to obtain the money from his brother John. He is financially embarrassed on account of his bills, due to his wife's luxurious tastes and the fall of stocks.

On the wedding night Harry disappears. All efforts to find him fail. Burns is exonerated in his disappearance. Blanche herself is kidnapped but finally escapes. Meantime Harry has escaped. It develops that the kidnapping of both was instigated by John's wife to prevent Harry's marriage before his thirtieth birthday. According to the father's will the fortune was to revert to John if Harry failed to marry before the stated time. Blanche and Harry are united before the expiration of the time period and thus obtain their fortune.

Program and Exploitation Catchlines:

He Disappeared on His Wedding Night and When His Bride Tried to Find Him, She too Disappeared.

Rubye De Remer, Pronounced by Artist Paul Helleu, as Most Beautiful American, in Leading Role.

Exploitation Angles: Play up the cast and slide on the story, dwelling rather upon the trouble that in-laws will cause. You can make a lot of capital out of this and pack your house with married folks.

"Bobby Joins the Band"

Another of the Hurd animated cartoons that is rich in humor and vastly entertaining. The artist, after letting Bobby and the pup out of the inkwell, sets down to do a bit of practicing on his saxaphone. His young friends conclude to help him out and do so by crawling inside of the instrument and then filling it with an assortment of liquid. The fun is easy and snappy all through the picture. (Paramount). E. W.

Newest Reviews and Comments

"The Mask"

Export and Import Film Company Release, Featuring Jack Holt and Hedda Nova, Has Real Punch

Reviewed by Herbert Caryl.

Replete with surprises and thrills, "The Mask" is one of the most gripping and absorbing photoplays of the season. Jack Holt, Hedda Nova and little "Mickey" Moore are the two stars and a sunbeam which head an exceptionally fine cast in interpreting Arthur Hornblow's dramatic story of mystery. It is Holt's best picture. He plays a dual personality with tremendous vigor and power. First he is a wealthy San Francisco business man on a trip to an African diamond mine. Then with surpassing effectiveness he plays the role of the scapegoat brother. Miss Nova in the part of the woman who didn't know her own husband displayed her skill in acting, as a mother, wife and horsewoman. "Mickey" Moore, the little screen wonder, takes one of the leading parts with rare ability for a child. The lighting effects of this Col. William N. Selig production are excellent and indicate the fine direction work of Bertram Bracken. "The Mask" has the real "punch" and should be a big box office asset.

The Cast

Kenneth Traynor.....Jack Holt
Handsome Jack.....Jack Holt
Helen Traynor.....Hedda Nova
"Mickey" their son.....Mickey Moore
Signor Enrico Keralio.....Fred Malatesta
Winthrop Parker.....Harry Lonsdale
Arthur Steele.....Bryon Munson
Rae Madison.....Janice Wilson
Francois..... William Clifford

Story by Arthur Hornblow.
Directed by Bertram Bracken.
Length, Seven Reels.

The Story

The Traynors are sincerely devoted to each other, and it is with great reluctance that Kenneth says goodby to his beautiful wife and little son, upon starting on a long journey to Africa. He is sent to look after American interests in one of the world's largest diamond mines. His business associate, Signor Enrico Keralio, is secretly in love with Mrs. Traynor. Traynor's valet is in league with Keralio, from whom he receives secret instructions before sailing. During Traynor's stay at the African diamond mine, a diamond weighing three thousand carats is discovered. Traynor places the diamond in his shirt and starts back over the African veldt for home. At a saloon in the South African seaport during a fight, a stranger comes to the rescue of Traynor. The stranger proves to be his scapegrace twin brother, "Handsome Jack," whom he has not seen for years. At sea the plans of the valet and the stranger are again foiled by the explosion of the boilers of the big ship. Traynor and the stranger are believed to be lost and "Handsome Jack" and Francois, the valet, proceed to San Francisco. Under the direction of Signor Keralio, "Handsome Jack" poses as the lost Kenneth and Mrs. Traynor, thinking his mind a little affected by his harrowing experiences, does not know the difference. Traynor and the stranger are picked up by a tramp steamer in a dazed condition. One night Traynor wanders to his old home and little "Mickey" coming down stairs to say good night, sees his Daddy and recognizes him at once. Signor Keralio sees them and takes them to his apartment. He then sends for Helen Traynor. Then follows a struggle. Helen faints in Keralio's arms. The scream of Helen, and little "Mickey's" appeals to his Daddy brings Traynor to his right mind. He breaks through the door just as his brother enters the other door. Keralio fires at Kenneth but "Handsome Jack" steps in front of his brother and receives the bullet. Helen rushes to Kenneth's arms.

Program and Exploitation Catchlines:

Scenes at an African Diamond Mine, an Explosion on an Ocean Liner and a Fox Hunt Are Shown in "The Mask."

There Are Seven Reels of Mystery, Thrills and Romance in "The Mask," Featuring Jack Holt and Hedda Nova.

Exploitation Angles: Make your play on the melodramatic angle, giving the high lights of the story without revealing too much of the plot and dwell upon the angle of the wife who cannot recognize her own husband. Paper will help to sell this.

"The Homestretch"

Thomas H. Ince Production Very Realistic and Contains Much Good Humor

Reviewed by J. M. Shellman.

The most realistic race track scenes including one of the most thrilling accidents on the track that probably has ever been staged are seen in "The Home Stretch," a splendid picture of the turf and country life produced by Thomas H. Ince. All the salient points of the story are handled with great skill by Director Jack Nelson, and many of the humorous touches bring roars of laughter. One particularly good subtitle is when Johnny Hardwick is told to pack up so he can leave and he answers: "I'm standing in the midst of my wardrobe!"

The photography is excellent, the titling to the point, and the art-titles very suggestive of the scenes that follow. The continuity is good except it is a little slow at the start. Everyone in the cast does fine work. The transition of Mr. McLean from the typical jockey to a well mannered young man, appears to be a little too sudden, but one loses sight of this in the interesting action. Also his acting as the jockey seemed a bit forced in the first few scenes. This production has a big appeal and should prove a good box office attraction.

The Cast

Johnny Hardwick.....Douglas MacLean
Margaret Warren.....Beatrice Burnham
Mr. Warren.....Walt Whitman
Molly .....Margaret Livingston
Mr. Duffy.....Wade Boetler
Gwen Duffy.....Mary Jane Irving
Mr. Wilson.....Charles Mailes
Mrs. Wilson.....Molly McConnell
Hi Simpkins.....Jo Bennett
"Skeeter" .....George Holmes

Story by Charles Belmont Davis.
Directed by Jack Nelson.
Cameraman, Bert Cann.
Length, 4,512 Feet.

The Story

The story concerns a jockey, a trainer, a racetrack follower, who at the time the picture opens, has risen to the ranks of racehorse owner, and of the difficulties he encounters when he attempts to abandon his gambling habits.

The opening scenes of the story are laid on a famous California race track, and are notable for tensely dramatic situations, and a thrilling accident, in which Mr. MacLean plays a prominent part.

Program and Exploitation Catchlines:

Would You Risk Your Life to Save a Child from Death? Not Only Did Johnny Hardwick Risk His, but He Lost $10,000 When He Saved the Child. "The Home Stretch" Tells Why.

The Girl He Loved, Thought Him Dishonest, but Not for Long. See "The Home Stretch."

Exploitation Angles: Play up the racing atmosphere with a plentiful use of stills and cutouts and invite them to come and see MacLean almost break his neck. Stress this accident stuff in all your advertising. Use a racetrack lobby if you can work one, and a parade of thoroughbreds will help.

"The Lure of Egypt"

Story of Modern Romance in the Land of the Pharaohs, Distributed by Pathe

Reviewed by C. S. Sewell.

The land of the Pharaohs furnishes the locale for the newest Pathe feature, "The Lure of Egypt," and the hunt for the tomb of one of this line of rulers is the basis of the theme on which the photoplay is based.

The story, which is a modern drama with an excellent cast, including such players as Robert McKim, Claire Adams, Joseph J. Dowling, and Carl Gantvoort, moves along at an easy pace but is inclined to drag in places as the general movement is too deliberate and there is a lack of gripping dramatic situations. There is, however, always a lure in the word "Egypt" with its mystery and romance and atmosphere of centuries and civilizations long past, which has been aptly taken advantage of in the title.

The locale, the good work of the cast, and the melodramatic elements of the story which introduces two different types of women struggling for the love of a young artist, together with a Bedouin mystic and an Egyptian prince as the villain, will add to the attractiveness of the story with the average audience.

The Cast

Prince Dagmar.....Robert McKim
Margaret Lampton.....Claire Adams
Prof. Lampton.....Jos. J. Dowling
Michael Amory.....Carl Gantvoort
Millicent Mervill.....Maude Wayne
Nishi.....Wm. Lion West
Abdul .....Frank Hayes
Theodore .....Zack Williams
Mrs. Botts.....Aggie Herring
Mr. Botts.....George Hernandez
Gondo Koro.....Harry Lorraine

Produced by Federal Photoplays of California.
Directed by Howard Hickman.

Scenario by Elliott Clawson and E. Richard Schayer.
Photographed by Harry Vallejo.
Length, Six Reels.
From Novel, "There Was a King in Egypt" by Norma Lorimer.

The Story

When Prof. Lampton's work on excavating for the tomb of Akhnaton ,an ancient Pharaoh of Egypt, is held up by lack of funds, Prince Dagmar, scion of a royal Balkan family, finances him with a view of robbing the tomb of its treasure.

Michael Amory, an artist assisting Lampton, is in love with Margaret, but when he believes her in love with the prince, he goes with an old Bedouin, who claims to know the real location of Akhnaton's tomb.

Dagmar sends Millicent, an adventuress, to secure the tomb's location from Michael, but he spurns her. She spies upon him, sends word to the prince, and, the night before the tomb is to be entered, they rob it. They are caught in the act, and later Michael and Margaret find happiness.

Program and Exploitation Catchlines: A Story of Egypt and Romance of Ancient Kings and Modern Lovers, that Will Fascinate You.

Who Would Look for Romance in the Search for the Tomb of an Egyptian King? Nevertheless, It Was There and You Will Like This Picture of Modern Love and Ancient Egypt.

Exploitation Angles. Play on the Egyptian angle and spread your lobby decorations, if you can. It's easy to make a mummy for a centerpiece. Take this idea into show windows or work a lot of fake antiques for special displays. If you can't make them good enough to pass, make them as funny as you can; impossible things supposed to have been discovered in the tombs of ancient kings.

Newest Reviews and Comments

"Miracle of Manhattan"

Selznick Production Starring Elaine Hammerstein Has Melodramatic Story That Does Not Ring True

Reviewed by Edward Weitzel.

There is rather an interesting sociological slant to "The Miracle of Manhattan," a Selznick production starring Elaine Hammerstein. The experiences of a favored daughter of fortune who puts thirteen dollars in her pocket and goes down to the East Side and earns her own living for two months should make interesting material for a screen story, but the author's attempt to insert a melodramatic punch into the last reel is greatly weakened through an act of the hero's that is the reverse of heroic. A former sweetheart of his, crazed with jealousy, is trying to stab the girl who has supplanted her. In place of seizing the jealous woman the hero, an ex-gunman, draws a revolver and shoots her in the back, killing her. At his trial the heroine from Riverside Drive testifies that the shooting was done to save her life, and the young man is acquitted. The spectator has the evidence of his own eyes that the shooting was uncalled for.

The production is of good quality, and the contrasting atmospheres of the upper West Side and the sweat shop section of the city are cleverly attained. Elaine Hammerstein's impersonal attitude toward the character she plays detracts from an otherwise satisfactory performance. Matt Moore is manly as the ex-gunman, and Ellen Cassity is convincing as Stella Warren.

The Cast

Mary Malone / Evelyn Whitney ..... Elaine Hammerstein
Larry Marshall ..... Matt Moore
Stella Warren ..... Ellen Cassity
An Intruder ..... Nora Reed
Tony the Dude ..... Warner Greene
Mrs. Peabody ..... Lenora Ottinger
Robert Van Cleek ..... Jack Raymond

Story by Bradley King.
Scenario by Edward Montague.
Directed by George Archainbaud.
Cameraman, William Wagner.
Length, Five Reels.

The Story

Evelyn Whitney, a New York society girl, who is engaged to a man in her own set, undertakes to prove that she can earn her own living for two months in the lower East Side. After failing as a factory hand and a waitress, she gets a position as a singer in a cafe and makes good. One of the frequenters of the cafe is Larry Marshall, an ex-gangleader who is trying to go straight. Stella Warren, an established favorite at the cafe, is in love with Larry and becomes madly jealous when she sees the ex-gunman is attracted by Evelyn and that the girl is encouraging him. An enemy of Larry's leaves a knife on Stella's dressing room table. Hearing Evelyn in her room next door, Stella seizes the knife and rushes into the presence of her rival. The two women struggle and Stella has the knife raised, Evelyn clinging to her wrist. Larry hears the sound of the battle, throws open the door of the dressing room, pulls out his revolver and shoots Stella in the back, killing her.

Evelyn escapes and gets back home, where she has a long illness. Larry is put on trial for the murder of Stella. Evelyn took the name of Mary Malone while earning her own living, and the officers are unable to find her. She learns of the trial when she recovers, and reaches the courtroom in time to give her evidence and free Larry. The ex-gunman and the society girl become man and wife.

Program and Exploitation Catchlines: "The Miracle of Manhattan" Shows That No Social Barriers Are Strong Enough to Keep Out Love. Elaine Hammerstein Is the Star.

"Cyclone Bliss"

Typical Melodramatic Western, Starring Jack Hoxie, Distributed by Arrow Film Corporation

Reviewed by C. S. Sewell.

A typical western, with much hard riding, straight shooting and romance is "Cyclone Bliss," one of the series of features distributed on the state right market by Arrow Film Corporation, with Jack Hoxie in the star role.

Although the action of the picture during the early reels is for the most part deliberate, the latter part has enough action and melodrama to satisfy the most exacting admirers of "westerns," in fact the director, Francis Ford, has been inclined to overdo some of the scenes, as the story would be more convincing if Hoxie in his fight almost single-handed was not working against such great odds and did not have to overpower quite so many adversaries.

There is a thrill when Hoxie rescues Helen as her horse falls down a steep embankment, but the effect is weakened by having Hoxie later take a similar fall without being seriously hurt.

The photography is good and there are many excellent shots of the bleak, rocky and hilly country known in the story as "Hell's Hole." Hoxie is a big, broad-shouldered chap who fits the role of the hero, while Evelyn Nelson appears unusually attractive and dainty in the midst of the gang of outlaws. Fred Kohler as the real leader of the band certainly looks and acts the role.

The Cast

Jack Bliss ..... Jack Hoxie
Bill Turner ..... Frederic Moore
Helen Turner ..... Evelyn Nelson
Jack Hall ..... Fred Kohler
Pedro ..... Steve Clements
Slim ..... William Dyer
Jimmie Donahue ..... Jimmie Kelly

Directed by Francis Ford.
Length Five Reels.

The Story

Jack "Cyclone" Bliss, seeking some trace of his father, comes to "Hell's Hole" and accidently meets Helen, who is home on vacation and does not know that her father's ranch is a rendezvous for a gang of outlaws. In a row between the gang and some prospectors, Jack is wounded and Helen takes him to her home.

A romance develops, but Jack Hall, the ranch foreman and real leader of the crooks, wants to marry her. He schemes to get rid of her father and "Cyclone" at the same time by luring them to Sheep Springs and having them done away with. The prospectors, settlers and sheep herders in the vicinity, however, becoming tired of the tactics of the game, determine to wipe them out. Jack learns of Hall's designs on Helen, rushes back to the ranch and single-handed nearly overpowers the gang. However just as they are overcoming him the settlers arrive. Helen's father is killed as Hall has planned, but he confesses that it was he that murdered Jack's father. This information, however, is kept secret from the girl.

Program and Exploitation Catchlines: A Fast-Riding, Straight-Shooting, Hard-Fighting Western Story, with Plenty of Action and a Hero That Looked the Part.

You Liked Jack Hoxie in His Serial, and Even Better in His Previous Features, but You Will Like Him Even More in This Story.

How a Fearless Westerner Dared to Tackle a Band of Outlaws and Won Out.

Exploitation Angles: Hook Hoxie to his excellent work in serials, get interest in his appearance in the shorter length and advertise a play of fast action and sertnuous effort. With a liberal use of paper you should sell strongly.

"Lavender and Old Lace"

Screen Version of Myrtle Reed Story Is Rich in Sentiment and Has Good Comedy Types.

Reviewed by Edward Weltzel.

Renco Film Corporation's screen version of Myrtle Reed's story, "Lavender and Old Lace," distributed by Hodkinson through Pathe Exchange, is rich in sentiment. It is the history of a woman whose love endures through years of neglect and weary waiting for the lover of her youth who had promised to return from sea and make her his wife. There is very little action in the story, comedy relief being furnished by a number of New England types of the regulation variety. The subtitles are commonplace and the director was seldom touched with inspiration, but everyone connected with the making of the picture has worked conscientiously, and most persons will respond to its emotional appeal.

The cast is an able one. Marguerite Snow acts with fine feeling the woman who sacrifices her youth and happiness to her faith in a false lover. She makes up physically too old but her mental anguish is sincerely portrayed. Seena Owen as Ruth Thorne, Louis Bennison in the dual role of the Winfields, father and son, and the actors of the comedy types are entirely satisfactory.

The Cast

Mary Ainslie ..... Marguerite Snow
Ruth Thorne ..... Seena Owen
Captain Charles Winfield / Carl Winfield ..... Louis Bennison
Joe Pendleton ..... Victor Potel
Hepsey ..... Zella Ingraham
Jane Hathaway ..... Lillian Elliott
Jimmy Ball ..... James Corrigan

Story by Myrtle Reed.
Directed by Lloyd Ingraham.
Cameraman, Ross Fisher.
Length, Six Reels.

The Story

At twenty, Mary Ainslie promises to wait until Captain Charles Winfield returns from another voyage before becoming his wife. Every night she places a lighted lamp in the window for him. She waits thirty years but he never comes. A friend of hers, Jane Hathaway, is visited by a niece from Boston. Ruth Thorne, the girl, has been employed on a Boston paper. She knows that a member of the staff whom she has never met is stopping in the village. His name is Carl Winfield and he is having trouble with his eyes. Ruth's aunt goes over to Europe to hunt up a youthful sweetheart, and Carl and the girl become acquainted and fall in love. Ruth takes her sweetheart to see Miss Ainslie. The gray-haired woman is startled by his resemblance to the man she promised to marry. When she learns that Carl is Captain Winfield's son and that the captain died some years previous, she falls in a faint. From this time the faithful woman gradually fades away. Just before she dies she tells Carl that his father was her sweetheart of thirty years ago. He takes her in his arms. Smiling happily, she awaits the end. Ruth and Cary take the lesson of her great love to themselves.

Program and Exploitation Catchlines:

Myrtle Reed's "Lavender and Old Lace" Has Been Beautifully Told In the Screen Version Produced by Renco Film Corporation.

A Story of Love Enduring Is Beautifully Told in Myrtle Reed's "Lavender and Old Lace," a Hodkinson Picture.

Marguerite Snow, Seena Owen, Louis Bennison, and Victor Potel Head a Fine Cast That Interprets the Romance of "Lavender and Old Lace."

Exploitation Angles: Play up the cast, but Myrtle Reed is your headline because of her following. Sell her, with the bookstore hook-up and with a library card.

Machines used in coating

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are so astonishingly accurate that the variation in thickness of a roll from end to end may be less than 1-2000 of an inch—*never* more

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which reviews of consensus appeared. "C" refers to Comments, and "R" to Reviews. C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all subjects are five-reel dramas.

FOX ENTERTAINMENTS

SPECIALS
(Every Sunday and Thursday)

Skirts (Special Cast—Seven Reels).
While New York Sleeps. Vol. 45, P-719. (Six Parts).
Blind Wives (All Star Cast—Seven Reels). R; Vol. 48, P-324; C-R, P-406; Ex. P-565.
A Connecticut Yankee in King Arthur's Court (All Star Cast—Seven Reels). C-R, Vol. 49, P-135; R; Vol. 48, P-805; C-R, Vol. 48, P-792.
Queen of Sheba (All Star). R, Vol. 49, P-879, C-947.

WILLIAM FARNUM SERIES.

The Scuttlers (Six Reels). R; Vol. 47; P-1084; Vol. 48; C-R, P-46.
His Greatest Sacrifice.

PEARL WHITE SERIES.

The Mountain Woman (Six Reels). R; Vol. 48; P-725; C-R, P-1033.
Know Your Men (Six Reels). R; Vol. 49, P-516; C-R, P-581.
Beyond Price.

TOM MIX SERIES.

The Road Demon (Six Reels). R; Vol. 48; P-1009; C-R, Vol. 49, P-31.
Hands Off (Six Reels). Vol. 49, R-755; C-R, 823.
The Hornets' Nest.

WILLIAM RUSSELL SERIES.

The Cheater Reformed. R; Vol. 49, P-193.
Bare Knuckles. R-311; C-R, Vol. 49, P-360.
Colorado Pluck.

SHIRLEY MASON SERIES.

Wing Toy. R; Vol. 48; P-816; C-R, Vol. 49, P-135.
The Lamplighter. Vol. 49, R-878.
The Mother Heart.

GEORGE WALSH SERIES.

Number 17.
Dynamite Allen. R-311; Vol. 49, P-43; C-R, P-135.
From Now On.

20TH CENTURY BRAND.

Partners of Fate (Louise Lovely).
Why Trust Your Husband (Eileen Percy). R; Vol. 48, P-595; C-R, P-916.
Big Punch (Buck Jones). R; Vol. 48, P-963; C-8, Vol. 49, P-135.
Oliver Twist, Jr. (Harold Goodwin). R; Vol. 49, P-414; C-R, P-705.
The Blushing Bride (Eileen Percy). R; Vol. 49, P-192; C-R, Vol. 49, P-360.
The One-Man Trail (Buck Jones). R; Vol. 49, P-626; C-R, P-705.
While the Devil Laughs (Louise Lovely). R; Vol. 49, P-625.
Big Town Ideas (Eileen Percy).
Get Your Man (Buck Jones).
Hearts of Youth (Harold Goodwin).
The Tomboy (Eileen Percy).

SERIAL.

Fantomas (Serial—Twenty Episodes). R; Vol. 48; P-218.

SUNSHINE COMEDIES.
(Two Reels Each)

The Simp. C-Vol. 49, P-513.
The Big Secret. C-Vol. 49, P-630.
His Meal Ticket.
Three Good Pals.
The Janitor.

CLYDE COOK COMEDIES.
(Two Reels Each)

The Jockey. C-Vol. 49, P-630.
Don't Tickle.
All Wrong.

MUTT AND JEFF CARTOONS.
(One Reel)

Dr. Killjoy. Vol. 49, C-310.
Mlle. Fifi.
Gathering Cocoanuts.
It's a Bear.
The Far North.

FAMOUS PLAYERS-LASKY

March.

Straight Is the Way (Cosmopolitan Production)—L-6,839 Ft. R; Vol. 49, P-45.
The Call of Youth (Hugh Ford British Production)—L-3,871 Ft. R-756.
The Easy Road (Thomas Meighan)—L-4,982 Ft. R; Vol. 48, P-1090.
O'Malley of the Mounted (William S. Hart)—L-5,626 Ft. R; Vol. 48, P-965; C-R; Vol. 49, P-135.
Beau Revel (Thomas H. Ince—Louis J. Vance Production). L-5,293 Ft. R; Vol. 49, P-412; C-R, P-469.
The Gilded Lily (Robert Z. Leonard Production—Mae Murray). L-6,000 Ft. R; Vol. 49, P-310; C-R. 469.
The Idol of the North (Dorothy Dalton)—L-5,802 Ft.

April.

The Faith Healer (George Melford Production). 6,347 Ft. R; Vol. 49, P-413; C-R, P-705.
The Dollar a Year Man (Roscoe Arbuckle). 4,606 Ft. R; Vol. 49; P-515; C-R, P-705.
Buried Treasure (Cosmopolitan-Marion Davies). 6,964 Ft. R; Vol. 48, P-1089; C-R, Vol. 49, P-31.
The Witching Hour (W. D. Taylor Production). 6,734 Ft. C-R, Vol. 49, P-360; R, Vol. 49, P-193.
The Love Special (Wallace Reid). 4,855 Ft. R; Vol. 49, P-516; C-R, P-581.
The Great Day (Hugh Ford-British Production). 3,827 Ft. R-757.
What Every Woman Knows (Wm. DeMille Production). 6,675 Ft. C-R, Vol. 49, P-360; R; Vol. 49, P-192.
The Home Stretch (Ince-Douglas McLean). 4,512 Ft.
The Whistle (W. S. Hart). R; Vol. 49, P-627. C-R, P-705.

May

The City of Silent Men (Thomas Meighan). 6,199 Ft. R-759, C-R, 823.
Proxies (Cosmopolitan Prod). 6,283 Ft. R; Vol. 49, P-881, C-947.
Deception (Super-Special).
Old Jo (Dorothy Gish). 4,956 Ft.
King, Queen Joker (Sid Chaplin). 5,016 Ft.
Too Wise Wives (Lois Weber Prod.). 5,164 Ft.
Sacred and Profane Love (Elsie Ferguson). 5,964 Ft. R; Vol. 49, P-994.
Sentimental Tommy (John S. Robertson Special). Vol. 49, R-626; C-R, 705.
Deception (European Production). R; Vol. 49, P-989.

COMEDIES.

Mar. 6—Wedding Bells Out of Tune.
Mar. 20—Sweetheart Days.

MACK SENNETT COMEDIES.

April 10—Officer Cupid.
April 24—Away from the Steerage.

PARAMOUNT ARBUCKLE COMEDIES.
(Two Reels Each.)

Mar. 27—Out West.
April 3—The Bell Boy.

ARBUCKLE.

May 8—Moonshine.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.
(One Reel)

Mar. 13—In the Garden of the East. C, Vol. 49, P-513.
Mar. 20—Jerusalem, the Holy City. C, Vol. 49, P-513.
Mar. 27—Modern Jerusalem. C, Vol. 49, P-469.
April 3—Along the Riviera. C-754.
April 10—Alexandria. R. 880.
April 17—Biskea the Beautiful. Vol. 49, R-995.
April 24—Present Day Prague.
May 1—A Polynesian Odyssey.
May 8—The Galato Bridge.
May 15—Monte Carlo.
May 22—Bazaars of Cairo.
May 29—Country Life in Bohemia.

VANDENBURGH SERIES.
(One Reel Each)

Wild Men of Africa.
April 17—Jungle Dancers.
May 1—The Lion Killers.
May 15—Slaying the Hippopotamus.
May 29—The Land of the Pygmies.

PARAMOUNT MAGAZINE.

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).
Paramount Magazine. C; Vol. 49, P-630.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison and Josie Sedgwick are starred in the "Double Adventure" Serial. Ruth Roland stars in the "Avenging Arrow" Serial. George B. Seitz and June Caprice star in "The Sky Ranger" Serial.

Releases for Week of March 27.

No. 10 of Double Adventure (A Devil's Bargain).
No. 3 of The Avenging Arrow (The Hands of Treachery).
The Timber Wolves (Edgar Jones—Two Reels).
Fellow Romans (Harry Pollard—One Reel). C, Vol. 49, P-630.

Releases for Week of April 3.

No. 11 of Double Adventure (The Danger Ledge).
No. 4 of The Avenging Arrow (A Life in Jeopardy).
La Rue of Phantom Valley (Tom Santschi—Two Reels). C, Vol. 49, P-513.
The Love Lesson (Eddie Boland Comedy—One Reel). C, Vol. 49; P-630.
Trailing the Coyote (Adventures of Bob and Bill—One Reel). R-755.

Releases for Week of April 10.

No. 12 of the Double Adventure (Hazardous Heights).
No. 5 of The Avenging Arrow (The Message Stone).
A Forest Samson (Edgar Jones' Production—Two Reels). R-759.
Rush Orders ("Snub" Pollard—Rolin Comedy—One Reel). C-754.

Releases for Week of April 17.

No. 13 of the Double Adventure (By Air and Sea).
No. 6 of The Avenging Arrow (The Midnight Attack).
The Sagebrush Musketeers (Two Reels—Tom Santschi—Western). C-754.
Hobgoblins (One Reel Comedy—Eddie Boland).

Releases for Week of April 24.

No. 14 of The Double Adventure (The House in the Canyon).
No. 7. of The Avenging Arrow (The Double Game).
The Law of the Woods (Edgar Jones—Two Reel Drama).
Bubbling Over (Snub Pollard—One Reel Comedy—Rolin). R-877.

Releases for Week of May 1.

No. 15 of the Double Adventure (The Wages of Crime).
No. 8 of The Avenging Arrow (The Strange Pact).
No. 1 of The Sky Ranger. Sky Ranger, The (Serial). R; Vol. 49; P-993.
The Sheriff of Mojave (Tom Santschi. Two Reels).
Hurry West (Eddie Boland—One Reel).
Catching a Coon (Bill and Bob—One Reel).

Releases for Week of May 8.

No. 9 of the Avenging Arrow (The Auction Block).
No 2 of the Sky Ranger (The Sinister Signal).
No Children (One Reel—Snub Pollard Comedy).

ROBERTSON-COLE

One Man in a Million (George Beban—Six Reels). R; Vol. 48, P-597; C-R, P-668.
The First Born (Sessue Hayakawa). R; Vol. 48. P-818; C-R, P-1033.
The Mistress of Shenstone (Pauline Frederick). R; Vol. 49, P-45; C-R. P-469.
Seven Years Bad Luck (Max Linder).
"813." R; Vol. 49. P-47.
See My Lawyer (Christie Comedy—Six Parts).
What's a Wife Worth (Cabanne Production—Six Parts).
Good Women (Gasnier Production — Six Parts).
Nobody's Kid (Mae Marsh).
If Women Only Knew (Six Parts).
Beach of Dreams.

CURRENT FILM RELEASE DATES

GOLDWYN DISTRIBUTING

The Great Lover (John Sainpolis). R; Vol. 47; P-644; C-R, P-852.
Godless Men—L-6,367 Ft. Vol. 48, P-730; C-R, P-1033.
Just Out of College—L-4,779 Ft. R; Vol. 48; P-964; C-R, P-1033.
The Highest Bidder—L-4,960 Ft.; R-879.
Prisoners of Love. R; Vol. 48, P-594; C-R, P-668.
Guile of Women. R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
A Voice in the Dark—L-4,255 Ft.
What Happened to Rosa—L-4,148 Ft.; R; Vol. 49, P-880; C-947.
Roads of Destiny (Pauline Frederick). 4,955 Ft. R; Vol. 49, P-629; C-R, P-705.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Production). 5,574 Ft. R; Vol. 49, P-409.
A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft.; Vol. 49; C-R, 823.
Snowblind (All Star).
Made in Heaven (Tom Moore). R; Vol. 49, P-995.
Wet Gold (Williamson Production).
Head Over Heels (Mabel Normand).

GOLDWYN-BRAY.

No Reg'lar Bird (Finley Nature) and Hidden Cascades of Luzon (Powell Expedition).
Chemical Inspiration and Cartoon.
Safe Combination and Cartoon.
The City That Never Sleeps (Powell Expedition).

GOLDWYN-BRAY COMICS.

(One-Reel)

Judge Rummy in "The Sponge Man" (Lampoons).
Shenanogan Kids in "Hunting Big Game" (Lampoons).

CAPITOL COMEDIES.

Indigo Sunday. C, Vol. 49, P-630.
Home Brewed Youth. C, Vol. 49, P-630.
Angel's Feathers.

GOLDWYN—INTERNATIONAL COMICS.

Oil.
Too Much Pep.
Fatherly Love.
The Chicken Thief.

EDGAR COMEDIES.

Get Rich Quick Edgar. C, Vol. 49, P-513.
Edgar the Detective. C-876.

REALART PICTURES

Star Productions.

The New York Idea (Alice Brady). Vol. 47, P-769; C-R, P-1002.
Oh, Lady, Lady (Bebe Daniels). R; Vol. 48; P-100; C-R, P-282.
Something Different (Constance Binney). R; Vol. 48; P-216; C-R, P-668.
All Souls' Eve (Mary Miles Minter). R; Vol. 48, P-731; C-R, Vol. 49, P-31.
The Snob (Wanda Hawley). R; Vol. 48; P-731.
She Couldn't Help It (Bebe Daniels). R; Vol. 49, P-46.
The Plaything of Broadway (Justine Johnstone). R; Vol. 49, P-415; C-R, P-469.
Out of the Chorus (Alice Brady). R; Vol. 49, P-517; C-R, P-581.
Her First Elopement (Wanda Hawley).
Ducks and Drakes (Bebe Daniels). R; Vol. 49; P-628; C-R, P-705.
The Outside Woman. R; Vol. 49, P-627, C-947.
The Little Clown (Mary Miles Minter). 5,031 Ft. R; Vol. 49, P-877, C-947.
The House That Jazz Built (Wanda Hawley). 5,225 Ft. R; Vol. 49, P-990.
The Magic Cup (Constance Binney).

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

Chester Comedies.

(Two Reels)

Beat It. C, Vol. 49, P-630.
Just In Time.
Ready to Serve.
Snooky's Wild Oats.

Christie Comedies.

(Two Reels)

Wedding Blues (Two Parts). R; Vol. 49, P-414.
Mixed Bedrooms (Two Parts). C; Vol. 49, P-513.
Hey, Rube!
Man vs. Woman.

Torchy Comedies.

Torchy's Big Lead. R; Vol. 49, P-413.
Torchy's Double Triumph. R; Vol. 49, P-413.
Crowning Torchy.
Torchy's Promotion.

Mermaid Comedies.

Moonshine. C, Vol. 49, P-627.
Turkey Dressing. C-754.
Holy Smoke.
Bang!
The Greenhorn.

Vanity Comedies.

Oulja Did It.
Tea for Two.
Without a Wife.
Naughty Mary Brown.

Specials.

Valley of Ten Thousand Smokes (One Part).
Modern Centaurs (One Part).

Robert C. Bruce Series.

Water Trails (One Reel). C, Vol. 49, P-513.
Voices of the Sea. C, Vol. 49, P-629.
The Man Who Always Sat Down.
The Merry Little Put Put

Chester Outing Scenics.

The Worst Was True. R-759.
One Peek Was Plenty. R-876.
Hitting the High Spots.
The Red Trail's End.

Gayety Comedies.

Rest in Peace (One Part).
Blondes (One Part).

Chester Screenics.

Fine Feathers.
Out of the Past.

HUDSON BAY TRAVEL.

Tale of the Fur North.
Hides and Go Seek.

WORLD WANDERINGS.

In Dutch.
South Sea Magic.

MISCELLANEOUS.

Golf (Slow Motion).
Dixie

PIONEER FILM CORP.

Where Is My Husband? (Jose Collins).
Out of the Depths (Violet Mersereau and Edmund Cobb).
Finders Keepers (Violet Mersereau and Edmund Cobb). R; Vol. 49, P-516.
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
Idle Hands (Gail Kane and J. Herbert Frank). P-709; C-R, P-1002.
A Good Woman (Gail Kane and J. Herbert Frank).
Crimson Cross.
Stolen Moments (Margaret Namara — Six Reels).
The Barbarian (Monroe Salisbury — Six Reels). R; Vol. 49, P-992.
The Eternal Mother (Florence Reed—Six Reels).
A Man There Was (Victor Seastrom—Six Reels). R; Vol. 43, P-1682.
Beyond the Crossroads (Ora Carew—Six Reels).
In Society (Edith Roberts—Six Reels).
Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.

AMERICAN FILM COMPANY

The Blue Moon. Vol. 48; P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich). R; Vol. 49, P-995.
Payment Guaranteed (Margarita Fisher). R; Vol. 49, P-991.

UNIVERSAL FILM MFG. CO.

"The Diamond Queen" serial stars Eileen Sedgwick, and "The White Horseman" serial stars Art Acord.

The Smart Sex (Eva Novak). R; Vol. 49, P-518; C-947.
No. 9 of the Diamond Queen (A Race with Rogues).
No. 2 of The White Horseman (White Spider's Web).
Twin Husbands (One Reel—Star Comedy—Dorothy Wolbert).
Seeing Is Believing (Two Reels—Century Comedy—Florence Lee).
The Midnight Riders (Two Reels—Western —Jack Perrin).
The Freeze Out (Harry Carey). R; Vol. 49, P-628; C-R, 823.
No. 10 of the Diamond Queen (The Betrayal).
No. 3 of The White Horseman (The Mummy Man).
Who Kissed Me (One Reel Star Comedy—Dorothy Wolbert).
Tough Luck (Two Reel Century Comedy—Harry Sweet).
The Knockout Man (Two Reel Western—Jack Perrin).
A Dollar's Worth (Two Reel Comedy). C, P-754.
Dan-de-Lions (Two Reel Comedy). C-754.
The Dangerous Moment (Carmel Myers). R; Vol. 49, P-756, C-947.
No. 11 of The Diamond Queen (In Torture's Grip).
No. 4 of The White Horseman (The Death Trap).
Movie Struck (Billy Fletcher—One Reel Comedy).
Harem Scarem (Century Lions—Two Reel Comedy).
Who Was the Man? (Hoot Gibson—Two Reel Western).
The Big Adventure (Breezy Eason). R; Vol. 49, P-879; C-947.
No. 12 of the Diamond Queen (The Kidnapping).
No. 5 of The White Horsemen (Trails of Treachery).
Short and Sweet (Dorothy Wolbert). One Reel Comedy.
A Monkey Hero (Joe Martin—Comedy). Two Reels.
On With the Show (Century Lions—Two Reels).
The Guilty Trail (Jack Perrin—Two Reel Western).
Desperate Youth (Gladys Walton). R; Vol. 49, P-990.
No. 13 of The Diamond Queen (Weird Walls).
No. 6 of The White Horseman (The Furnace of Fear).
Blue Sunday (Two Parts—Lyons and Moran, Jewel Comedy).
Oh, Tessie (One Part—Dorothy Wolbert—Comedy).
The Kid's Pal (Two Parts—Brownie, a Dog).
Crossed Clues (Two Parts—Hoot Gibson—Western).

L-J-SELZNICK ENTERPRISES

ELAINE HAMMERSTEIN STAR SERIES.

Poor, Dear Margaret Kirby. 5,500 Ft. R; Vol. 49, P-411; C-R, 823.
The Miracle of Manhattan.
The Girl from Nowhere.

EUGENE O'BRIEN STAR SERIES.

Worlds Apart—L-5,980 Ft.
Gilded Lies. R-878.
The Last Door.

OWEN MOORE STAR SERIES.

The Chicken in the Case—L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience.

CONWAY TEARLE STAR SERIES.

Bucking the Tiger—L-5,000 Ft.
The Fighter.

SPECIAL PRODUCTIONS.

The Road of Ambition (Conway Tearle). L-5,500 Ft. R; Vol. 49, P-191; C-R, P-469.
The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192.

NORMA TALMADGE (REISSUE)

Ghosts of Yesterday.

SHORT SUBJECTS.

(Released by Select)

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

CURRENT FILM RELEASE DATES

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.

ZANE GREY PICTURES, INC.

Riders of the Dawn (Seven Reels).
The U. P. Trail (All-Star). Seven Reels. R; Vol. 47, P-386; C-R, P-580.

J. PARKER READ, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; P-639; C-R, P-852.

DIAL FILM COMPANY PRODUCTIONS.

The Tiger's Coat (Myrtle Stedman).

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47; P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47; P-1080.

NATIONAL PRODUCTIONS.

The Kentucky Colonel (J. J. Dowling). R; Vol. 46; P-530.

IRVIN V. WILLAT PRODUCTIONS.

Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.

J. L. FROTHINGHAM PRODUCTION.

The Broken Gate—R; Vol. 48; P-101; C-R, P-282.
The Breaking Point (Bessie Barriscale). R; Vol. 48; P-729; C-R, Vol. 49; P-31.
The Other Woman (Six Reels). R; Vol. 49; P-627; C-R, P-705.

ROCKETT FILM CORPORATION.

The Truant Husband.

HUGO BALLIN.

Pagan Love.
East Lynne. R; Vol. 49, P-415; C-R, P-469.

FIRST NAT'L EXHIBITORS

Mamma's Affair (Constance Talmadge). R; Vol. 48, P-726; C-R, P-916.
My Lady's Latchkey (Katherine MacDonald). R; Vol. 48, P-817; C-R, Vol. 49, P-469.
Habit (Mildred Harris). R; Vol. 49, P-626.
The Woman in His House.
The Old Swimmin' Hole (Charles Ray). R, Vol. 49, P-44; C-R, P-135; Ex. P-151.
Scrambled Wives (Marguerite Clark).
Lessons on Love (Constance Talmadge).
The Skipper's Treasure Garden (Toonerville Trolley Comedy—Two Reels). C-309.
Jim the Penman (Lionel Barrymore). R; Vol. 49, P-518; C-R, P-581.
Love, Honor and Behave (Mack Sennett Production). C-R; Vol. 49, P-469; R-515.
The Passion Flower (Norma Talmadge). 6,953 Ft. Vol. 49, R-758; C-R, 823.
The Oath (R. A. Walsh). R; Vol. 49, P-881, C-947.
Not Guilty (Sidney Franklin Production).
The Girl in the Taxi (The Carter DeHavens).
Bob Hampton of Placer (Marshall Neilan Production).
Gypsy Blood (Pola Negri).
Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin).
The Sky Pilot (Cathrine Curtis Productions). R-Vol. 49, P-994.
A Midnight Bell (Charles Ray).

"BIG FIVE" ATTRACTIONS.

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48; P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48; P-391; C-R, P-668.

VITAGRAPH

SPECIAL PRODUCTIONS.

Dead Men Tell No Tales (Seven Reels). R; Vol. 47, P-249; Vol. 48; C-R, P-46; Ex-P-687.
Black Beauty (Jean Paige). R; Vol. 48; P-555; C-R, P-668.
The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.

ALICE JOYCE.

The Vice of Fools. R; Vol. 47, P-252; C-R, P-714.
Cousin Kate. Vol. 48, P-598; C-R, Vol. 49, P-581.
Her Lord and Master (Six Reels). R-756, C-947.

CORINNE GRIFFITH.

It Isn't Being Done This Season. R; Vol. 49, P-414.
What's Your Reputation Worth? R-759; C-R, 823.

EARLE WILLIAMS.

Diamonds Adrift. R; Vol. 49, P-514.
The Romance Promoters.
It Can Be Done. R; Vol. 49, P-991.

ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49, P-991.

ALICE CALHOUN PRODUCTIONS.

Princess Jones. R; Vol. 49, P-993.
The Charming Deceiver. R; Vol. 49, P-994.

LARRY SEMON COMEDIES.

The Sportsman.
The Suitor.
The Hick. R-759.
The Rent Collector. R-881.

JIMMY AUBREY COMEDIES.
(Two Reels)

His Jonah Day.
The Decorator.
The Blizzard. R; Vol. 49, P-414.

CHAPTER PLAYS.

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes).

SERIAL.

The Purple Riders (Joe Ryan—Fifteen Episodes). Vol. 49, R-877.

METRO PICTURES CORP.

Cinderella's Twin (Viola Dana). R; Vol. 49, P-878, C-947.
Jan. 24—Coincidence (All-Star Cast — Six Reels).
Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels). R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Feb. 7—Passion Fruit (Doraldina — Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Feb. 14—Fine Feathers (All-Star Cast—Six Reels).
Feb. 21—Mother Love (Alice Lake — Six Reels).
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R, Vol. 49, P-992.
April 11—A Message from Mars (Bert Lytell —Six Reels). R; Vol. 49, P-518.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880.

NAZIMOVA PRODUCTIONS.

Dec. 6—Billions (Nazimova — Six Reels). R; Vol. 47, P-912; C-R, P-1002.

C. E. SHURTLEFF, INC.

Mar. 14—The Little Fool (Star Cast). R; Vol. 49, P-411; C-R, P-469.

S-L PRODUCTIONS.

Feb. 28—Without Limit (Anna Q. Nilsson—All-Star Cast—Six Reels). Vol. 48, P-1094.

BUSTER KEATON COMEDIES.

February—Hard Luck. R; Vol. 48, P-967.
The Goat. R; Vol. 49, P-412.
The High Sign.

STOLL FILM CORP.

(Released through Pathe Exchanges.)
The Tavern Knight. R; Vol. 48, P-596; C-R, P-794.
The Flame. R; Vol. 48, P-732; C-R, P-916.
God's Good Man. R; Vol. 48, P-1092.
The Tidal Wave. R; Vol. 49, P-47; C-R, Vol. 49, P-360.
Bars of Iron. R-310; C-R, Vol. 49, P-360.
Testimony. R-311. C-R, P-581.
The Garden of Resurrection. R; Vol. 49, P-517.

MISCELLANEOUS RELEASES

EQUITY PICTURES.

Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). R; Vol. 46, P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R. P-608.
Straight From Paris (Clara Kimball Young). R-876.
The Black Panther's Cub (Florence Reed). R. Vol. 48; P-1092.

FEDERATED FILM EXCHANGES OF AMERICA, INC.

Hearts and Masks.
Miracles of the Jungle (Animal Serial). R-881.
Don't Leave Your Husband. R; Vol. 49, P-989.
False Roomers (Hallroom) (2 parts). R-995.

Monte Banks Comedies.
(Two Reels)

His Dizzy Day.
Where Is My Wife?

KINETO COMPANY OF AMERICA, INC.
(Urban Popular Classics)
Kineto Reviews

Released Through National Exchanges, Inc.
(One Reel)

Panama.
The Holy City.
Down in Dixie.
Liquid Gold in Texas.
Babyhood.
Trip of the U. S. S. Idaho.
Vegetarians.
Hunting for the Sea Wolf.
Boy Scouts.
Water Babies.
Beauty Spots in the United States and Canada.
Acrobatic Flies. C-625.
Delta of the Nile. C, Vol. 49, P-630.
Manhattan Life. R-881.
Was Darwin Right? R-995.

CHARLES URBAN'S MOVIE CHATS.

Released Through State Rights Exchanges.
First Series From No. 1 to 26, Inclusive (One Reel).
Second Series From No. 27 to 52, Inclusive (One Reel).
No. 16. C, Vol. 49, P-630.
No. 22. C-308.

NATIONAL EXCHANGES.

Welcome Children.
Kineto Reviews (One Reel a Week).

RUSSELL-GRIEVER-RUSSELL.
(Released through Capital Film Company)
Specials.

Witch's Lure.
A Profligate Woman.

Fritzi Ridgway Productions.
(Two Reels)

A Race with Death.
Across the Border.

Lester Cuneo Productions.

Pat o' the Ranch.

Tusun Comedies.

Cabareting Under Difficulties.
Stranded.

Helen Gibson Series.

Payroll Pirates.
Wires Down.

Gasoline Alley.
(One Reel)

Some Party.
Well! Well!

CURRENT FILM RELEASE DATES

ASSO. PRODUCERS

THOMAS H. INCE PRODUCTIONS.

Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.
Mother O'Mine.

J. PARKER READ, JR.

A Thousand to One (Hobart Bosworth—Six Reels. R; Vol. 47; P-1082; C-R, Vol. 48; P-164.
I Am Guilty (Louise Glaum).

ALLAN DWAN PRODUCTIONS.

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
The Broken Doll.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47; P-589; C-R, P-714; Ex. Vol. 48; P-827.
The Foolish Matrons.

MACK SENNETT PRODUCTIONS.

A Small Town Idol (Ben Turpin). R; Vol. 48; P-967; C-R, Vol. 49, P-31.
Home Talent.
She Sighed by the Seaside (Two Reels).

J. L. FROTHINGHAM.

The Ten Dollar Raise.

UNITED ARTISTS

Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol 48, P-933; C-R, P-1002; Ex. Vol 48, P-62; Vol. 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48; P-466; C-R, P-538. Ex. Vol. 49; P-60.
Mar.—The Nut (Douglas Fairbanks). R-309; Ex. Vol. 48, P-1043.
Dream Street (D. W. Griffith Production). Vol. 49, R-876.
Through the Back Door (Mary Pickford).

STATE RIGHT RELEASES

ALLIED DISTRIBUTING CORPORATION

Ait and Howell Comedies

(Two Reels Each)

April 15—Pure and Simple.
May 15—Liquorish Lips.

ARROW FILM CORPORATION.

The Way Women Love (Rubye de Remer). R; Vol. 48, P-598.
Lone Star Westerns (Every Other Week).
The Lurking Peril (Serial).
The Fatal Sign (Serial).
Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes).
The Man Who Trifled.

Comedies.

Arrow-Hank Mann (Two Releases a Month).
Murial Ostriche Productions (Once a Month).
X L N T Ardath (One a Month).

AYCIE PICTURES CORPORATION.

False Women. R; Vol. 49, P-993.
Under Western Skies.
Spur Series of Fourteen Two-Reel Westerns.

AYWON FILM CORP.

Lure of the Orient. R; Vol. 49, P-992.

CELEBRATED PLAYERS FILM CORP.

(Gump Cartoons)

To Be a Child.
Hipoligist.
Quiet Game.
Dog Day.
Jilted and Jolted.
A Terrible Time.

Celebrated Comedies.

(One Reel)

Out of Luck.
Jazz and Jealousy.
Love and Law.
Mixed Pickles.

CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum).

C. B. C. FILM SALES.

Screen Snapshots (Twice a Month).
Star Ranch Westerns (Every Two Wecks—Two Reels).
Heidi (Two Reel Prizma).
The Nightingale of Paris (French Drama—Zany Mieus).
A Desperate Tenderfoot.
The Man Hater.
The Mormon Trail.
The Queen of Hearts.
Pirates of the West (Two Reels—C. Edward Hatton). C-754.
Screen Snapshot No. 22. C-754.

Hall Room Boys' Comedies.

(Two Reels.)

High and Dry. R-309.
Tough Luck. R; Vol. 49, P-409.
In Bad Again.

COMMONWEALTH.

The Hidden Light (Dolores Cassinelli). R-877.

CIRCLE FILM ATTRACTIONS.

The Devil's Confession. R; Vol. 49, P-44.

GEORGE H. DAVIS.

Isobel, or The Trail's End. R; Vol. 47, P-645, Ex. Vol. 49, P-156.

DOMINANT PICTURES, INC.

(Two Reels)

The Vulture of the West.
New Weds Comedy (12 One-Reelers—Harry Myers and Rosemary Theby).

EXPORT AND IMPORT FILM COMPANY

The Mask (Seven Reels—Hedda Nova-Jack Holt).
Kazan (Seven Reels—Curwood Story).

THE FILM MARKET.

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

GRAPHIC.

Mother Eternal (Vivian Martin) (Seven Reels). R; Vol. 49, P-990.

HERALD PRODUCTIONS.

(Mack Swain Comedies)

(Two Reels Each)

Full of Spirit.
See America First.

HOWELL SALES CO.

The Hope Diamond Mystery (Serial).
You Find It Everywhere. R; Vol. 49, P-413; C-R, P-581.

INDEPENDENT FILM ASSOCIATION.

Pinnacle Productions.

Danger Valley (Neal Hart).
Mar. 15—God's Gold (Neal Hart).

Pinnacle Comedies.

Why Change Your Mother-in-Law?
Shimmy Isle.

Arthur Gooden Productions.

Guardians of the North (Ray Gallagher).
Crooked Trails (Ray Gallagher—One Reel).

Tattenham Productions, Inc.

The Long, Long Trail (Peter Morrison).

HERZ FILM COMPANY.

The Love Slave (Lucy Doraine). Vol. 48, P-817.

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
The Fall of a Saint. Vol. 46; P-690.

JOE HORWITZ.

Dollars and Destiny (Paul Capellani).

J. W. FILM CORPORATION.

Every Man's Price (Grace Darling).

HORIZON PICTURES, INC.

14 Talmadge Reissues (Two Reels).

RICHARD KIPLING.

Outlawed.
The Battlin' Kid.

VICTOR KREMER.

I Am the Woman (Texas Guinan).
Winding Trail (Buck Manning).
Handicap (Six Reels).
Why Tell (Henry Miller—Six Reels).

GEORGE KLEINE

Quo Vadis (Eight Reels).
Julius Caesar (Six Reels).
Conquest Programs (Eleven Programs Totaling Eighty Reels).

BERT LUBIN.

Honeymoon Ranch. Vol. 46, P-1292; R; Vol. 49, P-410.

PACIFIC FILM COMPANY.

The Fatal Thirty.
Adventure (Twice Monthly—One Reel).
George Ovey Comedies (Single Reel—Every Two Weeks).
Vernon Dent Comedies (Single Reel—Every Two Weeks).
Irene Hunt Newspaper Stories (Two Reels—Every Two Weeks).
The Call of the Wild.

PLYMOUTH PICTURES, INC.

Denver Dixon Comedies (Series of Twelve—One Reel Each).
Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
Every Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

C. B. PRICE CO., INC.

Your Daughter—And Mine (All-Star Cast). Vol. 48, P-964.

PRIZMA INCORPORATED.

(One Reel Each)

The Message of the Flower.
Victory Parade.
Comedy Review.
Danse Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C, Vol. 49, P-625.
A Day with John Burroughs. C-754.

PRODUCERS' SECURITY CORP.

When Dawn Came. C-R, Vol. 49, P-360; R; Vol. 48, P-101.
Diane of Star Hollow. R-880.

REELCRAFT PICTURES CORPORATION.

Billy Franey.

The Sleuth (One Part).
The Chiropodist (One Part).

Paragon.

Tacks and Taxes (One Part).
Artist's Muddle (One Part).

Bud and His Buddies.

Mixed Twixt Wives (One Part).
Flirty Hubby (One Part).

Aladdin.

Tuning Up (One Part).
Headwaiter's Heart (One Part).

Mirth Comedies.

Here He Is (Two Parts).
Oh, Daddy (Two Parts).

Sun-Lite Comedies.

Baby! Baby! (Two Parts).

SALIENT FILMS, INC.

The Shadow (Muriel Ostriche).

M. B. SCHLESINGER.

Things Men Do. R; Vol. 49, P-628.

SUNRISE PICTURE CORPORATION.

The Price of Silence (Peggy Hyland). Vol. 48, P-150; C-R, P-282.

TRI-STAR PICTURES COMPANY.

Water Lily (Alice Mann).
Dazzling Miss Davidson (Marjorie Rambeau).
How a Woman Loves (Marjorie Rambeau).
She Paid (Marjorie Rambeau).
Mrs. Balfame (Nance O'Neil).

WESTERN PICTURES EXPLOITATION.

A Dangerous Pastime.
Peck's Bad Boy (Jackie Coogan).
That Something. R-758.

WILK AND WILK.

(Lee Kids Comedies)

The Circus Imps.
The Dixie Madcaps.

WISTARIA FILM COMPANY.

Forbidden Love (Six Reels). R-757, C-947.

WORLD FILM CORPORATION.

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757.

RADIOSOUL FILMS.

You and I. R-310; C-R, Vol. 49, P-860.

PROJECTION

By F. H. RICHARDSON

What Do You Know?

Suppose your manager proposes increasing the length of the distance of projection by twelve feet. Present distance of projection 90 feet; present picture width 15 feet.

He asks if you can use the same lens and if so exactly what the effect would be. What would you tell him?

KNOWLEDGE IS POWER.

Providence Projectionists' Club

As noted a few weeks ago in these columns, the Projectionists of the city of Providence, Rhode Island, always a live wire body of men, decided to organize a projectionists' club, division of Local Union 223, mainly for the purpose of encouraging the study of the technical side of the profession of projection of motion pictures.

Our advice was asked, and we gave them the address of the American Projection Society and the International Projection Society of New York City, suggesting that they write those bodies asking information as to the methods which had made their organization successful. This was done, and a very excellent reply was received from the International Projection Association, but up to the time of writing no reply of any sort was received from the American Projection Society.

After the formation of the club was definitely decided upon we were invited to visit Providence and "christen" the new club. To illustrate the fact that this is an earnest move by earnest men and not a mere flash in the pan we were informed that all our expenses would be paid by the club. We mention this merely as indicating the solidity of the move, because men are not usually willing to place good hard-earned money into a proposition unless they mean business.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department, remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callendar Building, Los Angeles, Cal.

Meeting of the Local

We visited Providence Sunday, April 10th, attended a meeting of Local 223, which was called at 6:30 in order to give ample time for the transaction of the business of the union before the meeting was adjourned and the matter of the final formation of the club taken up.

Let it be clearly understood that, while the club is entirely composed of members of Local 223, still it is an entirely separate proposition, financed separately and having entirely separate meetings with probably a different meeting hall.

At the end of the union meeting the men were grouped and a photograph taken, which is herewith presented, after which the Projectionists Club Committee, composed of Philip Sugarman, Chairman; Edward D. Hamilton, Secretary; Willard A. Scholes, George Wright and George W. Berry, took charge. The following is a copy of the invitations sent to its members.

MOST IMPORTANT****TAKE NOTICE

Many of the most progressive local unions in the country have formed within their membership Projectionists' Societies in order to raise the standard of service rendered by its members and keep them posted on the rapid progress made in our profession.

On the evening of Sunday, April 10th, your organization, Local No. 223, will lauch its Projectionists' Society and the committee having this matter in charge has made arrangements with one of the leading authorities on Projection, Brother F. H. Richardson, to address this, our first Forum, and give us a practical demonstration on one of the most important phases of our profession.

The committee is putting on this first Forum as "its treat" the members thereof paying all expenses (particularly Brother Philip Sugarman) so that there will be no expense for the same put upon the membership or the local's treasury.

With the permission of and acting under the orders of your executive board allow us to inform you that the hour for starting the meeting on that date has been advanced to 6.30 p. m.; get to it on time so that the Forum can be started at a reasonable hour and do not worry about your supper as arrangements have been made to supply you with a substantial repast.

The rapid advancement made in the apparatus which we are called upon to handle has made the formation of the Projectionists' Societies imperatively necessary and it is a wise man who keeps himself up to the minute in his profession and we trust that you and all our members will avail themselves of this opportunity to keep themselves in the front rank.

"Live fish swim up stream, dead ones drift down with the current." Your interest or lack of interest in these Forum Meetings will clearly show to which class you belong. It is the intention of the committee and your executive board to have the regular meeting over and the forum started about 8 p. m.

Extending you a most cordial invitation, we remain,

Sincerely and fraternally yours,
Projectionists' Society Committee.
per Edward D. Hamilton, Secy.

An Excellent Dinner

First of all a very excellent dinner was served, after which we were called upon and addressed the meeting complimenting the men of Local 223 for their proposed advanced step and pointing out the necessity for the study of their profession, then in order to prove to the few possible doubters wh might be present the fact that they did need to study we asked every man who was willing to answer or at least try to answer just one question pertaining to his profession.

Almost the entire assemblage got promptly on its feet and the few who hesitated took one good rubber at the standing men and got up real quick.

It was rather a mean trick we attempted because a man just simply couldn't afford to remain seated. We asked each man a

PROVIDENCE AND PAWTUCKET PROJECTIONISTS
Members Local Union 223, I. A.

question and if he failed we then called for volunteers to answer the question, every one of which had directly to do with practical work in the projection room.

At the end of this demonstration when the committee asked all those who desired to join the club to arise the movement was spontaneous and unanimous. The illustration we had given of the real need for study was so convincing that every man present appeared to be not only willing but anxious to join the Projectionists' Club.

A Complete Library to Be Collected

One of the first moves of the club will be to collect a complete library of works pertaining to the various phases of its profession. It is intended to try, from time to time, to have equipment manufacturers lecture to the members of the projectionists committee which will cover both Providence and Pawtucket. Also the editor of the department has promised them a smoke box demonstration some time during the coming summer.

We would suggest, however, that while the accumulation of the library is very excellent indeed, still every member of the Projectionists' Club Committee ought to have his own complete library.

When the employer goes into the business of exhibiting pictures he must secure a theatre and certain equipment. When the projectionist undertakes to sell his services he should have an equipment of tools and he should have an equipment of knowledge which latter is visualized in and by the projection departments and the text books which have bearing on the various fields of knowledge necessary in and to the practice of his profession.

The editor of this department was made an honorary member of the Pawtucket projectionists club, which same has his most hearty good wishes for success.

Both the pages of this department and the personal services of its editor are placed at the disposal of the club for the furtherance of its aims and objects. Local Union No. 223 is to be highly complimented for this evidence of its progressiveness.

High Power Projection Arc

In the proceedings of the Dayton meeting of the S. M. P. E. appears a paper by Preston R. Bassett describing the high power projection arc lamp in considerable detail, giving a general description of the whole proposition and making certain statements with relation thereto.

Several correspondents have since that time taken us somewhat sharply to task for not having advised them as to this new development in projection affairs.

We have no apology to offer for having kept silence with regard to the high power projection lamp, because up to this time it has been and is in the formative stage.

Both the Sperry Company and the General Electric Company are experimenting with high power projection lamps. We have examined somewhat into the proposition, but up to this time have been unable to pass any judgment on the subject as a whole. We have seen the picture projected with the high power arc in one of the big Broadway houses, and the light has been blue and decidedly unsatisfactory as to tone.

That the high power arc is very likely one of the coming things we have little doubt. We believe the objectionable tone in the light can and will be overcome, but insofar as the experiments we have up to this time viewed be concerned it is our opinion that there has been an enormous amount of waste energy expended in going over ground and trying out things that have been tried out long ago.

Presents Many Advantages

The high power arc presents many advantages. In the first place it is absolutely automatic in its action. In the second place it enables the using of carbons as long as three feet, and in the third place it presents an evenly burnt, perfectly round crater, with its face almost directly facing the condenser lens.

At first glance this might seem to present disadvantages as well as advantages, but the possible disadvantages we believe are overcome by the fact that the crater is very deep, hence will focus over a long distance of the resultant beam.

In his paper Mr. Preston made some claims which we consider as being absolutely unfounded, but we have no doubt but that these claims were made honestly. There is, however, a vast difference in the actual amount of light delivered and the APPARENT amount of light delivered, and that is a thing which has received altogether too little attention from engineers engaged in solving projection problems.

It is quite within the range of possibility to deliver a certain amount of light flux to a screen, say two foot candles, and then, without appreciably altering the amount of flux, to get an APPARENT 100 per cent. increase in light value merely by altering the tone of the light—by making the light more white. Mr. Preston also seemed much impressed with the fact that the high power arc would enable the projecting of larger pictures which, he says, "may increase the size and depth of the future large motion picture houses."

Larger Picture Not Necessary

For the benefit of Mr. Preston let us remark that after viewing considerably more than two thousand theatres, of all kinds and descriptions, we have yet to see the slightest necessity for a "larger picture."

We have seen a sixteen foot picture projected in Madison Square Garden, and the sixteen foot picture was amply large for that huge auditorium.

It is quite true that it was not quite large enough for those seated at the extreme rear, some 300 feet away, but if the picture had been made large enough for people seated there it would have been a crime against the eyesight of those seated nearer, and would have made the seats nearer the screen very much less valuable.

Just what the future of the high power arc may be still remains to be seen, but we are told the General Electric Company has succeeded in eliminating the objectionable light tone present in all the high power arc projection we have viewed to date.

It is quite possible that before the summer is over we shall have at least one professional projector equipped with a high power arc. Strenuous efforts are being made in that direction, but—the future is the future. Meanwhile our readers may rest assured that as fast as there is any real worth while development along these lines they will be advised by this department.

Notice Pennsylvania Projectionists

I want those of you who cut out an unusually large number of bad splices or other film faults from a single show to send them in. This is of much importance to you. No matter why, but it is.

Read Reviews in Moving Picture World.
See Pages 85 to 92 inclusive

Excellent Procedure

F. A. Lampe and Robert Worthen, Projection Committee Local Union 250, Salt Lake City, Utah, say:

Dear Brother Richardson: Local No. 250 has created a "projection committee," and the undersigned have been appointed on that committee.

Our duties are to see that all projection rooms and equipment are kept in a clean, orderly condition. We are expected to make suggestions to the members which will tend to improve projection in this city.

We would appreciate any suggestion you may care to make which will tend to assist us in this work.

We are also trying to eliminate the use of the punch hole as a change-over signal in this territory.

Some of our members report the receipt of film that is punched for several feet. We have taken the matter up with the local Film Board of Trade and have secured their co-operation in that they will very shortly send out all shipments of film with the following pasted on the lid of the can:

"Notice to Projectionists. You do not like to show a long string of punch marks at the end of the reel on the screen, do you?

"Kindly refrain from putting any marks on the film. Select a scene nearer the end for your change-over signal."

We would also like to have you, if practical, take up with the producers, as the local film exchanges are doing, the proposition of placing one or two frames of dark blank film at the end of the reel for a change-over, as we believe this would be a very effective method. In closing we wish to thank you for past favors as well as those to come in the future.

A Great Improvement

As to using a short length of opaque film for a change-over, well, it is of course, a great improvement over the punch mark proposition, but there are a good many ways of looking at this proposition. As far back as four years ago I expended a great deal of energy in the endeavor to get producers to incorporate a change-over signal in their negatives.

Several very practical suggestions were made for a change-over signal which could be incorporated in the negative, thus appearing in all positives, and that, too, without in the slightest degree marring the photoplay itself.

In fact the signal would only be visible to the projectionist who knew that it was there and was watching for it. And do you know what the producers said, in effect? Why just this: "It's too much trouble."

Of course, they didn't say that in exactly those words, but that is precisely what it amounted to. They admitted that it could be done, they admitted that it ought to be done, and one producer agreed to do it, but—never did.

Punch holes are reprehensible, but the fualt lies primarily and absolutely with the producer himself, and no other.

He can stop the punch holes immediately if he WANTS to, merely by the incorporation of any one of a half dozen entirely feasible change-over signals in the negative itself.

Don't Misunderstand Me

Please don't misunderstand me in this matter. I sympathize with the projectionist who has to either cut off a lot of film, thus marring the whole scene, or else project a lot of white flashes to the screen, but insofar as has to do with the damage to film I have no sympathy whatever with either the exchange or the producer.

The exchange itself could stop the practice if it properly inspected film, made a record of its condition with regard to punch holes, then charged up the film damage to the man who did the damage.

I most heartily commend your efforts toward securing the abatement of this nuisance, however, because from the viewpoint of the projectionist the thing is an

outrage, nor do I wish to be misunderstood as in any way condoning the offense of the solid ivory top who punches holes in film.

As to the other work of the committee, it is something that should be done in every local.

Such a committee can accomplish a great deal of good, provided it has the hearty willing support of all members of the organization, particularly in the matter of accepting just criticisms from the committee.

The principal trouble in matters of this kind is that the average man does not take kindly to criticism of his methods, no matter how punk his methods may be. I do not know just how I could be of assistance to your committee, but you may rest assured that at any time you may think that I can help out and will be kind enough to point out the particular matter that I can help in, I shall be very glad indeed to do it.

Proposed Law

The Industrial Board of the Department of Labor and Industry of Pennsylvania will hold, or probably by the time this reaches publication have already held, public hearings on the following, proposed legislation.

TENTATIVE RULING GOVERNING THE EXHIBITION OF MOTION PICTURES IN SCHOOLS, CHURCHES, AUDITORIUMS, INSTITUTIONS AND OTHER SIMILAR PLACES OF PUBLIC ASSEMBLY WHERE MOTION PICTURE FILMS ARE EXHIBITED FOR EDUCATIONAL PURPOSES.

The following tentative Rulings were considered at the March 15, 1921, meeting of the Board and are herewith submitted for the criticism of all concerned:

"Rule 007 (M-P) (a) The films exhibited shall be restricted to those used for educational purposes.

(b) Projectors of an approved type shall be used, or a fire proof enclosure must be provided. Such projectors shall, during all times of operation, be in charge of a licensed operator.

(c) The number of exhibitions given shall not exceed six per month.

(d) Admission fees shall not be charged.

(e) Application for permission to use such school, church, auditorium, institution or other similar place of public assembly for the exhibition of motion picture films, must be made to the Industrial Board, and the means of egress, aisles, seats, etc., shall be investigated by the Bureau of Inspection, Department of Labor and Industry, and a report and recommendations as to the safety of school, church, auditorium, institution or others similar place of public assembly, for the purpose as above set forth, shall be submitted to the Industrial Board.

The provisions of the Fire and Panic Act shall apply as far as may be consistent in consideration of local and other conditions."

Suggested Amendments

We would respectfully direct the attention of the board to the fact that the following amendments might possibly be of advantage. The matter in parenthesis being our own.

(b) Projectors of an approved type shall be used or a fireproof enclosure must be provided (except in the case of projectors so equipped that they can handle only films of the standard narrow width as approved by the Society of Motion Picture Engineers which same are had only in non-inflammable film stock.)

Such projectors shall (except in the case of projectors equipped to handle narrow width stock only) during all times of operation, be in charge of a licensed projectionist.

We thoroughly believe that section D of the proposed law is good. Schools, churches, auditoriums and other institutions should not enter into competition with licensed theatres by running shows to which an admission is charged. On the other hand we do not believe that it is a matter of good policy to include section C which limits the number of exhibitions of film which by section A are restricted to those used for educational purposes. However, this department of course is primarily interested in the projection end of things and our suggestion as to the amendment of section B covers that.

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Kid Glove Inspection

J. J. Keogh, Projectionist, Williamsport Pa., speaks his mind thusly:

Dear Mr. Richardson: I am writing in behalf of the projectionists of Williamsport. You will find samples of film enclosed, in proof of the fact that there is just cause for the projectionist to put up a vigorous kick against the exchange managers holding meetings and passing resolutions condemning the projectionists of any town or of any state unless the projectionist be there to defend himself and show up a few of the faults of the aforesaid exchange managers.

As a matter of fact the exchange manager is directly to blame for a much greater percentage of film fires than is the projectionist; also he is to blame for very much of the film injury, because he sends out films in such terrible condition that further damage is almost inevitable.

The exchange manager curses the projectionist because a lot of film is damaged, but the very damage he complains of was probably caused by reason of the kid glove "inspection" (?) department maintained at the exchange, the chief duty of which seems to be to rewind films at whirlwind speed, and be sure the film is not entirely in two sections at any point.

By What Rule

By what rule of justice and right can a theatre manager expect his projectionist to run anywhere from one to three hours of his own time putting junk film into condition to project?

The exhibitor paid for SERVICE—not junk. Service means films fit to run, does it not?

The audience of today is critical. How is the projectionist to please a critical audience with film in other than good mechanical condition?

It Can't Be Done

It just simply cannot be done. The projectionist cannot put on a decent show unless he has decent film to do it with, and it is NOT up to him to rebuild the films either.

Many exchange managers have their ears closed to criticism. They tell us "Ah, you can't tell me anything. I was in the business before you were born"'

And maybe they were, too, also maybe that is a very good reason why they ought to get out. They have become fossilized. They are unable to adopt new, up to date ideas.

They want to do things in the "good old fashioned way," which means that because exchanges always have sent out film in ROTTEN condition they always should.

It Might Help

Perhaps it might help if we had a nice little slide, reading: "This production from the ——— film exchange," and every time a stop was made necessary by reason of ripped sprocket holes, loose splices, etc., stick in the slide. It would not take long for friend audience to put two and two together and place the blame for punk results where it belongs.

Please understand, Brother Richardson, that I am not talking of minor faults in film. I do not expect perfection.

Quite right, friend Keogh. But as it looks right now there will soon be laws in some states forbidding any exchange to send out film, or any theatre to receive film in other than good mechanical condition, under penalty of cancellation of exchange license. It is in contemplation in at least three states, and is based on fire protection. There is and can be no question but that films in bad mechanical condition very largely increase the danger of film fires.

Reel End Alarm

E. W. Hulett, Chicago, Illinois, manufactures a change over signal known as the "Reel End Alarm," which the editor has had thoroughly tested out by competent projectionists.

The little device is simple, strongly made and the reports are that it is both satisfactory and efficient.

It is fully guaranteed against causing injury to the film. In fact, we see no way in which it could possibly work injury, and all that is necessary for its attachment is the drilling of one very small hole in the wall of the upper magazine. Ten minutes' work should suffice for its complete installation.

It is adjustable, so that the signal may be had at any desired distance from the end of the reel. There are no springs or electrical connections. The whole thing is mechanical in its operation and the signal is the ringing of a bell.

This department can commend the Reel End Alarm to those who wish such a device, as being all its inventor claims.

Upper Reel Binds

Private Elmer Polen, Fort Du Pont, Delaware, will find, I think, that the trouble he experiences is due entirely to the upper reels binding in the magazine. The fact that the trouble only occurs on 2,000 foot reels would indicate that the added leverage against the film is required to pull it over the sprocket, evidence that your upper sprocket idler bracket tension is plenty heavy. No, a worn intermittent would be more likely to cause the loss of the lower loop than the upper.

Would suggest that you requisition a set of reels to be used in the projection room only. Having straight reels for use on the projector should lay the trouble ghost.

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We have hundreds of letters from TYPHOON users, who claim they are able to do more business during the summer months than at any other time of the year.

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Better Equipment

Conducted by E. T. KEYSER

Hyman, Calvert, Williams and Soriero Agree that We Hit the Nail on the Head

IN a recent issue we published our reply to a concern who had requested information that would enable it, without previous experience, to establish a picture house.

Herewith are some comments on the article, recently received from exhibitors whose standing in the industry adds weight to their agreement with the advice we give:

"A Warning," Says Hyman

Mark Strand Theatre
Brooklyn, New York.

My dear Mr. Keyser:

Your article on page 48 of the issue of March 26, entitled "Exhibiting Is No Royal Road" is a sound and convincing warning to the prospective exhibitor.

In the heading of your article, you summarized the entire matter with the use of the word "experience."

I am sure that your information is well appreciated by those who contemplate the purchase or operation of a theatre.

Very truly yours,
Edward L. Hyman,
Managing Director.

"A Perfect Exposition," Says Calvert

Capitol
St. Paul, Minn.,
March 31, 1921.

Editor, Equipment Section.
Moving Picture World.

Your article "Exhibiting Is No Royal Road to Fortune" seems to me to be as near a perfect exposition of the situation as could be written. So far as your client's friends are concerned, you need not have said—at least I feel this way—another word outside of the paragraph, which I quote from your article:

"The best way to ascertain just what would be desirable in your case is to obtain the services of an experienced picture theatre house manager, who has made in a neighborhood house, pay him a good salary and expenses, and let him investigate the actual territory which you propose to occupy."

Yours for knowledge,
L. V. Calvert,
Managing Director.

"No Set Rule," Says Williams

Strand Theatre,
Providence, R. I.
April 6, 1921.

E. T. Keyser,
Moving Picture World.

Commenting on your article, "Exhibiting Is No Royal Road to Fortune," the writer thinks it is very foolish for anyone lacking experience to attempt today the exhibition of motion pictures, especially with any amount of capital at stake. For several reasons, the first and principal one of which is that even with experience the success of a venture often depends upon the location, seating capacity, the income of the expected patrons, as a whole, the conveniences for getting to the theatre, in fact many other things that tend to make a success of a theatre where any real money is to be made.

The writer ventures to say that 90 per cent. of the theatres that have been built in this country by men unfamiliar with the business have either changed hands or a great loss has been suffered by the owners before they have realized even some of their mistakes.

The show business is a combination of circumstances and the exhibitor must absorb and work out from each and every one of these. The writer has found in his own figuring of conditions that arise that all success in the business must be arrived at from one word, namely effect.

You buy a suit of clothes or a meal or any other tangible thing, because you need it, but in this business the patrons come for the effect or relief which they receive and, therefore, you are depending upon the moods of the public at all times, and the exhibitor who can solve these moods as they change by giving the people what they want and when they want it, is the man generally with the big account today.

So the writer agrees with you that there is no set rule even for a man with experience to contemplate the building of a theatre today, and it is for this reason that the banks will not loan on a theatre even at this date without the endorsement of a responsible operator.

Your paragraph advising the employment of an experienced picture theatre house manager is a good one and is the only proper way to go about the erection of any proposed moving picture theatre, and even this should be in conjunction with an experienced builder of the type of house which the owners expect to have.

Very truly yours,
Charles H. Williams.

"Exhibiting No Gamble," Says Soriero

The Strand Theatre,
Lowell, Massachusetts,
April 8, 1921.

Dear Mr. Keyser:

Commenting on your article, "Exhibiting Is No Royal Road to Fortune," which appeared in the issue of March 26 of the Moving Picture World.

First, I must agree with you that exhibiting is no royal road to fortune, but oftentimes means the undoing of a manager and his stockholders despite the advantages of good equipment, plenty of capital and splendid location. Let me emphasize at the outset that *experience* is the determining factor in the successful conduct of a moving picture enterprise. In fact, this is equally true of almost any industry.

I have often witnessed the failure of a moving picture house, because of the inexperience of its manager and I might say the greed of the stockholders or backers of the theatre. Because of the success of other theatres, they imagine all they have to do is to sink their capital in a theatre and the rest will take care of itself. Nothing could be further from the truth.

Exhibiting Not a Gamble

The owners of these failures generally want to make a million in a minute, and the result is they lose their invested capital. Perhaps in the old days, moving picture exhibiting was elementally a gamble, but this no longer holds true.

It requires brains coupled with experience, a good location, excellent equipment, and an appreciation of what the public wants, together with an ability to buy pictures shrewdly, to make a success of a moving picture theatre.

Rarely have I ever heard of inexperienced men, either manager or backers, who "put over," so to speak, a moving picture house. Nowadays they are confronted with competitors long schooled in the business, and to attempt to run their theatres in competition with experienced men is folly. Perhaps I seem to dwell too much on the matter of experience, but after fifteen years in the movie game, almost since its inception, I feel that this matter should be taken seriously.

Difficulties Unsurmountable

As I understand it, your correspondent wanted information pertaining to the starting of a moving picture theatre by inexperienced men. The fallacy of attempting this, with men who do not understand the game, I have already pointed out. Their difficulties would be unsurmountable; but assuming that they have had at least some experience in the motion picture business, the next consideration is, how much money is to be invested in the theatre? The next thing to be considered is where to locate the theatre, and whether it is in a residential or business district, and the class of people to which you would be expected to appeal.

Assuredly, if it were a residental district, you would wish to build a theatre cozy, comfortable, with a seating capacity of about a thousand, perhaps thirteen to fifteen hundred if the circumstances would permit. Don't make the mistake of making your theatre too small. In a neighborhood theatre, a homelike atmosphere and a general air of good fellowship should prevail; and there should be an attempt to avoid garish advertising and sensationalism.

These latter factors may be all right for downtown theatres, in fact they are sometimes essential to the success of a theatre, but they mitigate against a neighborhood enterprise.

Selection of Pictures

Next, we have the selection of pictures. In a neighborhood theatre, the audience will in all probability, be about evenly mixed. Therefore, the pictures should have some attraction for all of them, not too many sex plays, plenty of comedy, and the usual run of travel pictures, weeklies, and novelty features.

My suggestions may prove of little value to your correspondent, largely because it is impossible to lay down a set of cut and dried laws to govern the conduct of a theatre when so many complex factors enter into its erection, management and success.

I will even go so far as to say that a theatre manager, no matter how successful he is in one house, will oftentimes fail if he accepts as a precedent the rules that govern his other theatre in another locality and operated under dissimilar circumstances. What applies to one does not always apply to another house.

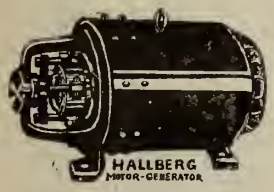
A successful theatre manager, taking over a new house, must study the conditions surrounding his new theatre and meet them accordingly. This takes time and hard work.

Quite Agrees

I quite agree with you that hard work goes forward almost hand in hand with experience in establishing and operating a theatre successfully; and when I say successfully I mean that the public is pleased and believes that your theatre is a part of the civic life of the community, as well as the consideration of the large financial reward involved. There is plenty of money

STOP RIGHT NOW!

LISTEN TO THIS ONE!!



Coraopolis, Pa., March 21, 1921.

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We cannot speak too highly of the Hallberg Motor Generator and can recommend same to anyone desiring an outfit which will give satisfaction in every respect.

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(Signed) Wm. R. Wheat, Jr.

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to be made in moving picture theatres, but it naturally must remain with the experienced to win the glory and gold.

Amateurs at the game, even though they are equipped with money, plunge in where the devil fears to tread, and the result is tragedy. My advice to a person or persons desiring to invest their money in a moving picture theatre, but who lack experience, is to entrust their project to an honest, hard-working and capable manager; but better still, don't invest your money at all in a moving picture theatre.

Very truly yours,
Thomas D. Soriero.
General Manager.

The Latest Simplex Projector Is An Ingenious Laboratory Instrument

INSTALLED in the present quarters of the Craftsmen Film Laboratories are a group of Simplex Projectors that represent the very latest steps taken by the builders of that popular projector in machine development for specialization purposes.

On the first floor of the building is located a reviewing room where are installed eight Simplex projectors while on the second floor are installed two Simplex Projectors, the latter being used for special reviews and private showings.

It is in the first floor reviewing division that one sees a battery of eight new studio model Simplex projectors that were designed purely for studio and laboratory use. This type of Simplex was developed by E. S. Porter at the Precision Machine Company's laboratory.

Thoroughly Adaptable

The Precision Company states that this type of machine is thoroughly adaptable for intimate film examination both on the screen and through the film itself and the entire equipment has been designed so that with a minimum of light a most steady picture may be projected and by the controlling of the motive power and lights the film examination is readily accomplished by one man, while the operation of the machine is so simple that it in no way detracts nor interferes from the study of the film subject nor the film itself.

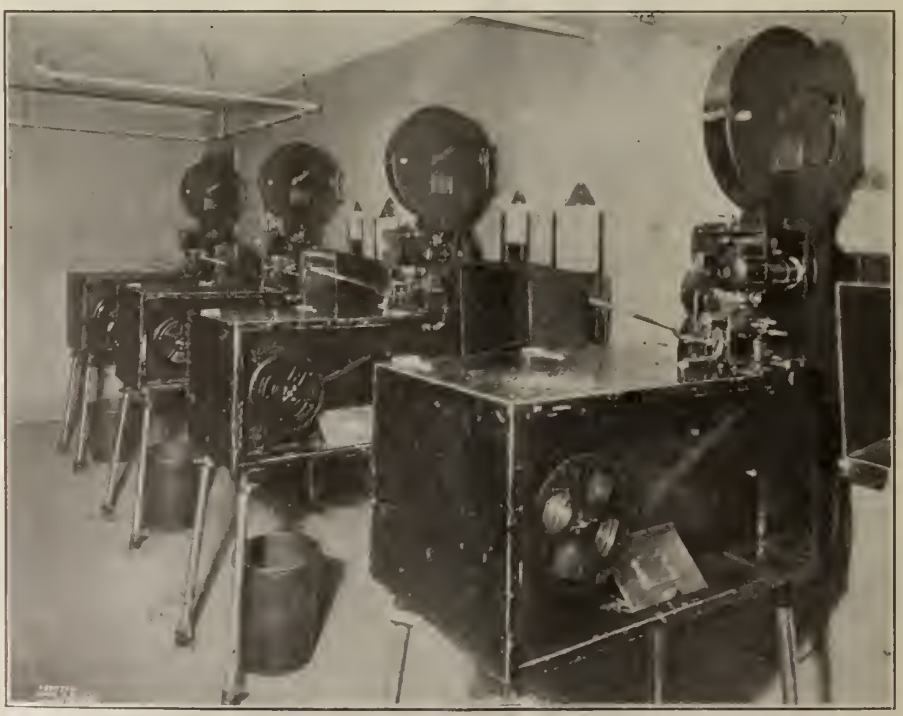
As shown in the illustration the mechanism is mounted on a metal covered cabinet which in turn is mounted on four tubular legs. The cabinet is divided into two compartments, one of them (on the working side of the machine) contains the lower reel as well as a small lamp for close examination of the film, while the double throw switch is mounted within easy reach of the user. In place of the usual lamphouse, a small fourteen volt lamp of the Pathescope type is mounted on the cooling plate position of the mechanism.

No Interference With Examination

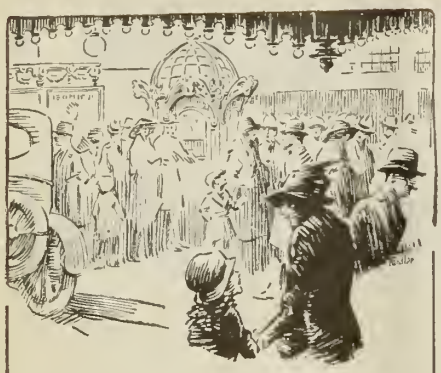
The front cover of the mechanism, as well as the right hand door of same are removed, so that nothing interferes with the close examination of the film which runs in a three foot loop from the lower sprocket to the specially mounted take-up reel.

The user threads up in the usual way and sits down facing the screen, which is five or six feet away and upon which an approximately four foot size picture is projected. By pulling the double throw machine switch handle to the right the machine is started in motion and the Pathescope lamp simultaneously turned on which means that we now have a picture being projected upon the screen.

The screen is closely watched for photographic imperfections and while this screen examination is going on the user keeps his hand within easy reach of the switch handle, and should a bad spot show upon the screen, the switch handle is thrown to the left, and through the use of a large pulley



LABORATORY MODEL SIMPLEXES
Set up and ready for projecting pictures under review



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Added Attraction to Make Your Show "Go."

Lighting effects, good music, may help make your show a "puller." But they will go for naught if the air in your theatre is not such to make your patrons happy and alert.

IDICO CRYSTALS

(The Fragrant Disinfectant)

add this necessary touch.

No matter how bright your show, your patrons won't enjoy it to the fullest extent if your theatre is close and stuffy. A liberal sprinkling of fragrant IDICO CRYSTALS before each show will wash the air, dispel all odors, and virtually convert your place into an airdrome.

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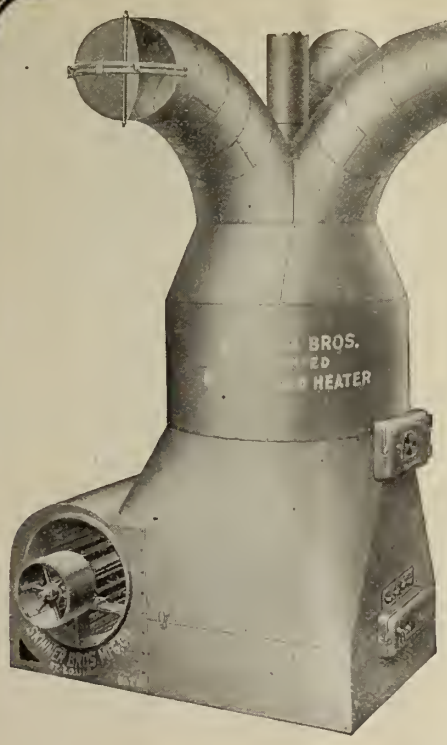

How It Operates

THE Skinner Bros. Heater, Type DF, consists of a heavy firepot mounted above a powerful fan wheel, all housed as a single unit in a strong structural and sheet steel casing with outlet hoods at the top. Burns either coal, coke or wood—fan operates by any power available.

Cold air from outside is drawn into the heater by the fan, forced up and around the hot firepot and gently diffused into the open building area, where it thoroughly warms every cubic inch of space. The pressure of the warmed fresh air forces the impure air out through the ventilators you already have in your building. Note dampers on outlet hoods which permit you at all times to regulate the volume of warmed air.

Webster Groves, Missouri, Community Hall
Heated and Ventilated with Skinner Bros. Direct-Fired Heaters

Skinner Bros.

Patented Direct-Fired HEATING SYSTEM

Both Heat and Ventilation for Your Theater

A Skinner Bros. Patented Direct Fired Heater will keep your theater comfortably warm, even during the coldest weather, and at the same time will thoroughly ventilate it by continually drawing a supply of fresh air from the outside.

Your patrons are quick to appreciate anything that is done for their comfort, convenience and health, and you can install a Skinner Patented Direct Fired Heater with the positive assurance that your theater will always be warm and that the air will always be fresh. Naturally, any theater that is known to be always well heated and well ventilated is much preferred to one that is cold and stuffy with impure air.

Simple and Economical

The Skinner Bros. Patented Direct Fired Heater is a single unit that burns either coal, coke or wood. Calls for no more attention than an ordinary furnace. Absolutely odorless. Is portable and requires no special foundation other than ordinary floor construction. Having no complicated outside pipes or ducts, installation cost is 15 to 50 percent less than any other heat-system—operating cost is equally low.

Complete Satisfaction Guaranteed—Money Back if You are not Satisfied

Skinner Patented Direct Fired Heaters are sold with the guarantee that they will give entire satisfaction—if one should ever fail, it will become immediately returnable to the factory, at our expense, and all money paid will be refunded.

Send for our free book describing this heater in detail—it will undoubtedly be of benefit to you.

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THEY'LL STIMULATE
YOUR BUSINESS

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Send 25c. for six flyers
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Accept no Substitute.

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THEATRE EQUIPMENT

Dealers to get in touch with us on the Louisville Circuit Breaker. Positive in action, and out of the way. Needs no attention. Drops dowser and stops machine, whenever film stops moving. Ready for dealers May 15th.

Are your customers using the 50-50 PERFECT SHUTTER with reduction gears? Increases light — eliminates flicker — makes your old machine like new.

Perfect Projection Shutter Co.
426 South 5th St. Louisville, Ky.

National Electric Ticket Register Co.
Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.
NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

on the reverse side of the machine, the mechanism, which is running at high speed, may be instantly stopped.

An Interesting Development

It is at this point that a most interesting development takes place, for with the throwing of the switch to the left, the projector light is extinguished simultaneously with the stopping of the machine. And so well timed is the period between the throwing of the switch and the actual stopping, that the bad spot in the film has just had time enough to reach the examining lamp, located under the ground glass cover, which is set in a position between the lower sprocket and the take-up reel.

It might be well to note also that this examining light is turned on simultaneously with the stopping of the mechanism.

Through the illuminated ground glass cover placed over the examining lamp, the user may examine the film most thoroughly and may attach a "marker" to the spot in question and again throw the switch over and start the machine until the next stop is required.

Equipped With Two Pin Movement

The mechanism of these studio projectors is equipped with the fast two-pin movement which was perfected for Kinemacolor use and which pulls the film down to the aperture position at twice the ratio, as does the single pin movement. An extra long framing lever is provided so that it is within easy reach and operation of the user while he is in sitting position.

A small rheostat is mounted in the extreme corner away from the working side of the machine, and this rheostat reduces the line voltage for use on the 14 volt lamp. It also has an adjustment which provides for three ranges of illumination for the projector lamp, namely—full, medium and low. This latter arrangement is provided for economic purposes, as it has been found in a great many cases that there is not always occasion for using the projector lamp at full capacity and by reducing the illumination below the capacity point greatly tends to prolong the life of the lamp filament.

Reversible Take-Up

Several of these studio Simplex models have been built with a special reversible take-up which permits of the successful running backwards of the film, combined with the lighting, operating and examining facilities already described permitting screen examination to be made at leasure with the picture at a stationary position for any length of time, or with the film running forward or backward, at the will of the film examiner.

Planning New Theatre

Another large picture theatre is planned for the lot on Charles street, north of Lafayette avenue, Baltimore, Md., which is owned by the newly formed Eastern Construction Company, of which Jacob W. Hook is president, and which measures 85 by 126 feet. A theatre was planned for this lot some years ago by the Webb interests, then owners of the Parkway and other theatres, but was never built. The purchasing of the lot and the building of the theatre is to be done by a syndicate now being formed, of which Theophilus White is the head.

Major of Kollmorgen Will Visit the Trade

Milton Major, sales manager of the Kollmorgen Optical Company, 35 Steuben street, Brooklyn, is about to make a trip for the purpose of negotiating with the better class of supply houses for the sales agencies of the company's Snaplite projection lenses.

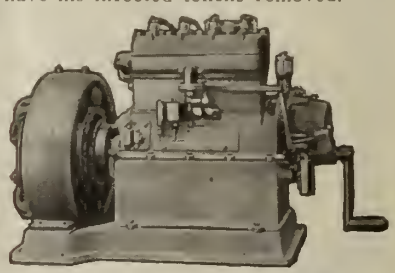
Those lenses, whose splendid qualities have brought them instant recognition from progressive exhibitors, are already being handled by the United Theatre Equipment Corporation, the Michigan Theatre Supply Company, the Argus Enterprises, Inc., Exhibitors' Supply Company, Erker Bros. Optical Company, Howells Cine Equipment Company, and E. J. Lucas.

Mr. Major will cover in his trip the cities of Rochester, Buffalo, Cleveland, Toledo, Detroit, Chicago, Milwaukee, St. Paul, Minn. Thence he will shoot out to Portland, work his way down the coast as far as Los Angeles, and return by way of San Francisco and Denver. From there he will start south, covering the principal southern states, and returning up the coast to New York.

The Snaplite lense many be adjusted to fit all professional projection machines and is now in extensive use by the Keith, Fox, Stanley and Loew circuits.

Moore in Hospital Again

Owen Moore, popular motion picture star, thinks some person has put a jinx on him. Not many weeks ago he was released from the Post Graduate Hospital, New York City, after having spent almost two months in that institution under treatment for arthritis of the left arm. Then he got out only long enough to complete his latest Selznick picture, entitled "A Divorce of Convenience," before being carted off to the A. R. Stern Hospital, New York City, to have his infected tonsils removed.



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Fits 5, 10, 25 and 40 W. Lamps

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Instead of Dipped Lamps.
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Do Not Fade or Wear Out

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Modern up-to-date Laboratory devoted entirely to Printing and Developing Motion Picture Film

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Their many years of study and experience enables them to know how to treat Negative and Positive film so that the best results will be obtained. Organized thought, sound judgment, determined action is usually their course.

THEY MAKE SURE THEY ARE RIGHT BEFORE GOING AHEAD

The services of our Laboratory Experts are always available to producers, directors and photographers.

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Salesmen—Lecturers—Teachers—Entertainers

Take It Any Place—Any Time

Wherever you want to use Motion Pictures for *any* purpose, The American Projectoscope will measure up to every requirement.

Light—simple—safe.

Shows any "frame" of a film as a "still"—like a stereopticon view—without injury to film or danger of fire.

Any portion of film may be repeated, without rewinding the entire film.

It's the acme of efficiency for demonstration, illustration, or entertainment.

Coming Soon

The American Ace is a portable projector of the highest class ever built—unsurpassed in beauty of design, quality of material, or perfection of workmanship and finish. Ready early this fall.

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This is the machine known as "The Portable Motion Picture Projecting Machine Without an Apology."

Designed and built especially for industrial and educational purposes.

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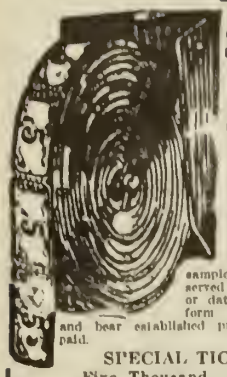

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The Musical Marvel Write for Catalogue
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1600 Broadway New York City

BALTIMORE RIVOLI VIEWED FROM THE STAGE
A rectangular ventilating grille will be observed just behind the dome

Baltimore's Rivoli Is Doubly Attractive Because of Its Monsoon System

THE new 2,800 seat Rivoli which recently opened in Baltimore, boasts of one of the finest heating, ventilating and cooling systems in the country. The installation made by the Monsoon Cooling System, Inc., of New York City, experts in this line, consists of a complete equipment of two No. 6 Duplex Sets; three No. 8 Single Blowers and one No. 5 Exhaust Fan.

A No. 6 Duplex "Monsoon" is installed above the stage and the other on the roof above the balcony while the three No. 8 Single Blowers, operated by one motor, are placed in the attic space above the proscenium arch.

This apparatus will insure a constant supply of 20,000,000 cubic feet of pure, fresh air every hour; no matter how hot the weather. This air supply is recirculated and exhausted partly from under the balcony, partly from the mezzanine and partly from the back of the balcony by the No. 5 "Monsoon" Exhaust which is installed in a chamber under the operator's booth.

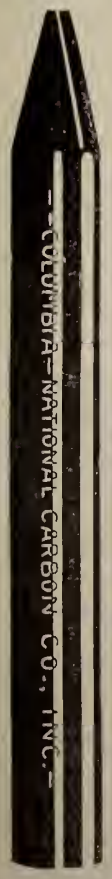
During the winter, the No. 6 set of "Monsoons" above the stage is operated separately in conjunction with the heating coils insuring an abundant supply of fresh, warm air, while the aforementioned exhausting "Monsoons" keep the theatre well ventilated.

THE BALTIMORE RIVOLI VIEWED FROM REAR
The arched ventiloting grilles are both artistic and effective

The Orchestra Couldn't Hear the Music!

The leader of the orchestra and the projectionist had a pretty hot argument.

"Your carbons make such a noise," said the director of jazz, "that we're completely drowned out. Prohibition or not, there's no law against keeping **still** and **condensing** your projection to silent operation.



"That being the case," replied the projectionist, good naturedly, "the problem is simplified. I just got a lot of

COLUMBIA WHITE FLAME SPECIAL CARBONS

FOR A. C. PROJECTION

that produce brilliant lighting, with no flicker, and without noise."

The house plays on—to satisfied patrons, a happy projectionist and a profit-making exhibitor.

Does yours?

National Carbon Company Inc. Cleveland, Ohio

18"—24"—30"—36"
Alternating Current Only

Any Speed:— Intake or Exhaust And the Slower It Runs The Less the Power Bill

That's something new in ventilating Fans.

And the whole trick is done by pulling a chain —one for intake the other for exhaust.

Pull just a little for slow speed, or pull clear down for full speed—in either direction.

And remember: Every cut in speed cuts current consumption. This means that you can run the fan at high speed, as an *exhaust,* during intermissions, at low speed as *intake* during performances, and at low speed, either exhaust or intake during idle hours.

Or, any other way that suits your ventilation requirements.

Fan is quiet-running, easy to install; has no auxiliary windings, no starting devices, no transformer—nothing but what you see in the picture.

And our tests show that this straight blade fan moves about 20 per cent. more air per unit of electricity than the curved-blade fans.

Send for our "F L R" Fan Folder.

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Solve your

Lighting Problems

by consulting us.

The largest and finest theatres in the country, including the Tivoli, Chicago; Capitol, St. Paul, and others—have installed fixtures designed and made the Pearlman way.

No obligation for consultation.

Send for booklet of convincing letters.

Victor S. Pearlman & Co.

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CREATORS OF EXCLUSIVE LIGHTING EFFECTS

Changes in theatre plans are costly

When you build, be sure that you have minimized the chance that there will be "something wrong." and you have no greater assurance than that the plans and engineering are both in the same competent hands.

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THE OFFICIAL ORGAN OF

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Power's Projection Pleased Broadway

Four of the best known Broadway Theatres have recently been equipped with Power's 6B, Type "E" projectors, and as all the pictures shown thereby are having very successful runs, the machines used and the work of the projectionists are entitled to a few words of commendation. The pictures in question are "The Queen of Sheba" at the Lyric, "The Four Horsemen" at the Astor, "Over the Hill" at the Park and "A Connecticut Yankee" at the Selwyn. "Over the Hill" has played eight months on Broadway and "The Four Horsemen" is doing so well at the Astor, having been previously shown at the Lyric, that it bids fair to make a record of its own.

The projection at these theatres has created considerable favorable comment, and the Nicholas Power Company, as well as the projectionists at these theatres, deserve full praise for the part they have played in making these shows a success on Broadway. The finer effects of the camera work are lost if the picture be not properly screened and the audience views a play with more comfort if the projection is good. The four houses mentioned are equipped with the latest Power's 6B, Type "E," and in this respect every precaution has certainly been taken to insure the best possible projection. It seems reasonable to assure that manufacturers do not bring out new models of projectors without good cause, and that exhibitors who purchase later type of machines get better projection and keep their projectionists better satisfied.

De Brie Cameras Will Shoot Chinese Pictures

As an example of Oriental thoroughness of preparation, a recent transaction of the Motion Picture Apparatus Company, 118 West Forty-fourth Street, New York, with the Great Wall Film Company serves most admirably.

The Great Wall Film Company, of which Thomas K. Lee, 37 Mott Street, New York, is the guiding spirit, is a progressive association of Chinese producers who are about to make a series of Chinese pictures on Chinese soil.

The company has recently purchased from the Motion Picture Apparatus Company full studio equipment, including De-Brie cameras and thirty-one Wohl arcs.

Instead of boxing the equipment and shooting it out to the land of the Hoang Ho, the purchasers proceeded to hire a studio at Cropsey and Twenty-five Avenues Ulmer Park, where the entire outfit was set up and arranged for them by the Motion Picture Apparatus Company and where the cameramen and studio officials will proceed to become thoroughly acquainted with their outfit while they are still in easy touch with the experts who made the sales and installed the outfit.

When they have become thoroughly accustomed to its use, the apparatus will be shipped to the Chinese studios, where it will be operated by those who are now experimenting with it at the temporary plant.

Baird Projection in Garrick

The Garrick Theatre, Winnipeg's new picture house, has equipped its projection room with a battery of two Baird projectors. The electrical equipment of the Garrick includes one Fort Wayne direct current generator and a mercury arc rectifier.

It is the proud boast of the Garrick management that it has left nothing undone to produce perfectly projected pictures for its patrons.

Peerless Arc Controls in Chicago's Roosevelt

Ascher Bros.' magnificent new Roosevelt Theatre, located in the heart of Chicago's loop district, which opened April 23 has equipped its projecting machines with Peerless automatic arc controls, manufactured by the J. E. McAuley Manufacturing Company, of Chicago.

This company operates the largest circuit of theatres in Chicago and the fact that its entire circuit is completely equipped with Peerless automatic arc controls is a forceful indorsement of the claims of the manufacturers of this device that it produces a wonderful degree of excellence in the screen illumination.

The installation in the new Roosevelt Theatre establishes a unique record in that every theatre that has been opened in Chicago within the last year has installed Peerless automatic arc controls.

Bass' New Department

Camera men are finding much that interests and instructs them in the new Motion Picture Department, established by the Bass Camera Company on the fourth floor of their building at 109 N. Dearborn street, Chicago.

"Heretofore," as President Charles Bass explained, "we have exploited our machines in the crowded salesroom or any spot that was available. Now we have a regular demonstration room with plenty of space for everything and are displaying our newest models, including Bell & Howell's, Pathe's the De Brie, Universal and the De Franne cameras, and also all laboratory equipment."

President Bass announces that a new illustrated catalogue showing the latest spring styles in motion picture apparatus is available.

Modern Theatre Planned

The McAlpin Civic Association, of McAlpin, Raleigh County, West Virginia, plans the erection of a moving picture house seating 500, with complete stage fittings to take care of traveling shows and other attractions. The theatre will be modern in every sense, and will be one of the most up-to-date in the state. Building will begin June 1.

MACHINES THEATRE EQUIPMENT

AND SUPPLIES

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ERKER BROS. OPTICAL CO.

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Every Foot Guaranteed

Our Cameramen at Your Service.

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TransVerteR

Automatically supplies only such voltage as arc requires. No waste of current in ballast.

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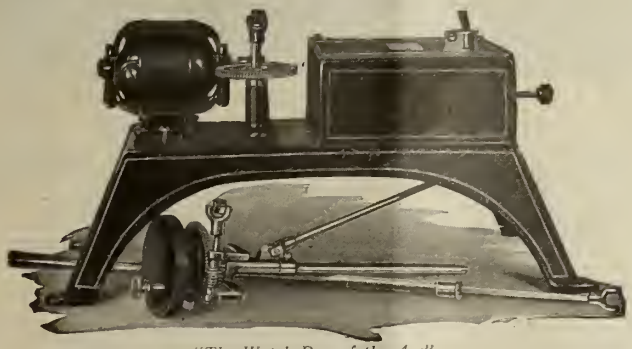
Peerless
Automatic Arc Controls



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—AND—

like every theatre opened in Chicago in the last year

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are used to feed the projector arc lamps of the new

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The DeVry Portable Motion Picture is the result of pioneering in the specialization of portable projection requirements. It is the first practical suit-case type projector made. Since its introduction the DeVry has been brought to as near being perfect as human intelligence, time and money permit.

Better Pictures

The optical system of the DeVry, a system which produces twice the illumination per watt consumption, of any other optical systems in use, is only one of the features which elevate the DeVry above comparison. Ask for demonstration you owe it to yourself, or

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FOR SALE—"Dollars and the Woman" (6); "Out of the Night" (6); "Betty, Be Good" (5); "Sporting Duchess" (5), "The College Widow" (5); "Perils of Girl Reporters" (30); "Seven Deadly Sins" (37); Series of twelve "Black Cat," two-reel comedies; also large selection of "Serials," "Features," "Comedies," "Educationals," "Cartoons," etc. Guaranty Pictures Co., 130 West 46th Street, New York City.

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FILMS WANTED

FILM BUYERS everywhere read this department for film wants. Your ad here will get you a buyer.

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IF YOU WANT to buy or rent a theatre, an ad in this department will cause exhibitors everywhere to make you propositions.

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IF YOUR THEATRE is for sale or rent, advertise it in this department. Then get ready to make the bargain.

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IF YOU HAVE a camera that you want to sell, advertise it in this department.

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YOU NEED a camera for that special job, one that can be bought quickly and disposed of after a short time without loss. Get it through an ad in this department.

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CAMERA MEN! — Cash for news subjects of COLORED CHARACTERS; not exceeding 150 feet. For information address Charles F. Volery, 505 N. Caroline Street, Baltimore, Md.

LABORATORY EQUIPMENT at auction. At 2 p. m., May 1, 1921, the entire equipment of the Hernandez Colorgraph Laboratories, consisting of complete machine-shop equipment, cameras, film, tanks, racks, drum, lights, perforators, chemicals, etc., will be sold at public auction by A. Roth, 26 North Avenue, New Rochelle. Laboratory open for inspection at 8:30 on the morning of the sale. Take Hudson Park car at N. Y., N. H. & H. depot to Colorgraph Laboratory, New Rochelle.

Picture Theatres Projected

MARTINEZ, CALIF.—Turner & Dahnken will erect theatre here, to cost about $100,000.

WILMINGTON, DEL. — Uncle Sam Amusement Corporation has been organized with $5,000,000 capital to conduct places of amusement.

MIAMI, FLA.—Charles Gramlich Feature Plays Corporation has been organized with $500,000 capital.

DAYTONA, FLA.—W. A. Hall has contract to erect two-story moving picture theatre, 50 by 110 feet, Spanish architecture, seating capacity on ground floor 700, balcony 350, for H. H. Titus, to cost $75,000.

PABLO, FLA.—A. E. Koshler and W. Edwin Phillip, Jacksonville, plan to erect moving picture theatre here.

CHAMPAIGN, ILL. — Hotel Company, care Peter Jones, has plans by C. Howard Crane, Huron Building, Detroit, Mich., for theatre and hotel building, to cost $700,000.

CHICAGO, ILL. — Blatt-Rice Company, 3035 Irving Park Boulevard, will erect three-story brick and stone theatre, store and office building, 125 by 135 feet, at 3101 Irving Park Boulevard, to cost $250,000.

BROCTON, ILL.—Smith Brothers have sold Star Theatre to T. B. Matthews, Oakland.

PECATONICA, ILL. — Strand Theatre, which has been conducted by Oliver Jastram, has been purchased by Frank Fry, Freeport, and he has taken possession.

SHELBYVILLE, ILL. — Yale Theatre, which has been conducted by Frank S. Russell, has been purchased by Charles R. Mertens.

CHICAGO, ILL.—Western States Theatres Company, 36 West Randolph street, has been organized with $10,000.

RUSHVILLE, IND. — George Kalsaras will erect moving picture theatre here.

SOUTH BEND, IND.—Palace Theatre Company has plans by J. J. S. Aroner & Company, 304 South Wabash avenue, for two-story theatre, store and hall building, with seating capacity of 2,500, to cost $800,000.

MT. PLEASANT, IA.—Auditorium Theatre, which has been operated by Adams Theatre Company, Des Moines, has been purchased by Raymond Howard.

RANDALIA, IA.—School children are raising funds to purchase moving picture machine. Address principal, High School.

COVINGTON, KY.—Hippodrome Amusement Company has been organized with $75,000 capital by Frank L., John A. and Elizabeth Nordmeyer.

NEW ORLEANS, LA.—Julian and A. H. Saenger have purchased site at Basin and Iberville streets for erection large theatre, to cost about $1,000,000.

AUGUSTA, ME.—Holman Day Productions has been organized with $250,000 capital to conduct general moving picture and theatrical business in all branches.

BALTIMORE, MD.—Roy B. Palmore and Leo H. Homan, 420 East Lexington street, have plans by Oliver B. Wright, Munsey Building, for theatre, with seating capacity of 1,500 to be erected at 3301-11 Greenmount avenue, to cost $250,000.

DETROIT, MICH.—W. Tetti has plans by Peter R. Rossello for Carmela Theatre, to be erected at northeast corner Shoemaker and Hurlbut avenues, with seating capacity of 1,000, to cost $200,000.

DETROIT, MICH.—Rivola Theatre Corporation has plans by Christian W. Brant, 1114 Kresge Building, for two-story brick and stone moving picture theatre, 70 by 137 feet, to be erected on Cadillac Boulevard near Forest avenue, to cost $150,000.

ECORSE, MICH.—Andrew Bzovi, 17 Union street, has plans by H. C. Beckitt, 406 Temple Building, Detroit, for one-story brick and stone moving picture theatre, with seating capacity of 300, to cost $15,000.

MINNEAPOLIS, MINN.—Pantages Theatre Company will build new moving picture theatre here. Address Burton Meyer, 708 Hennepin avenue.

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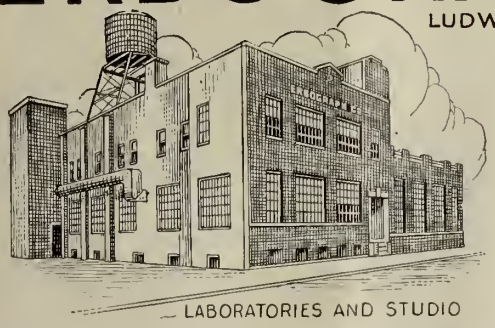

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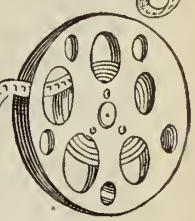

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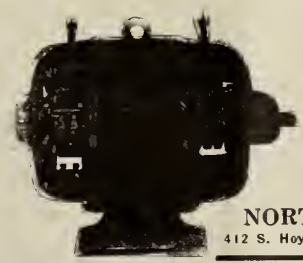

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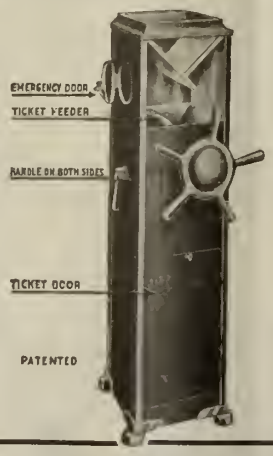

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Finished in mahogany enamel with nickeled trimmings.

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Our patented mechanism prevents clogging and guarantees the effective mutilation of each and every ticket.

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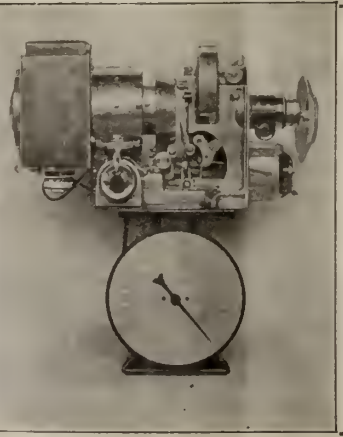

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by HOWARD E. MORTON

with an

ALL-STAR CAST

Directed by CHET WITHEY
Scenario by BRIAN HOOKER

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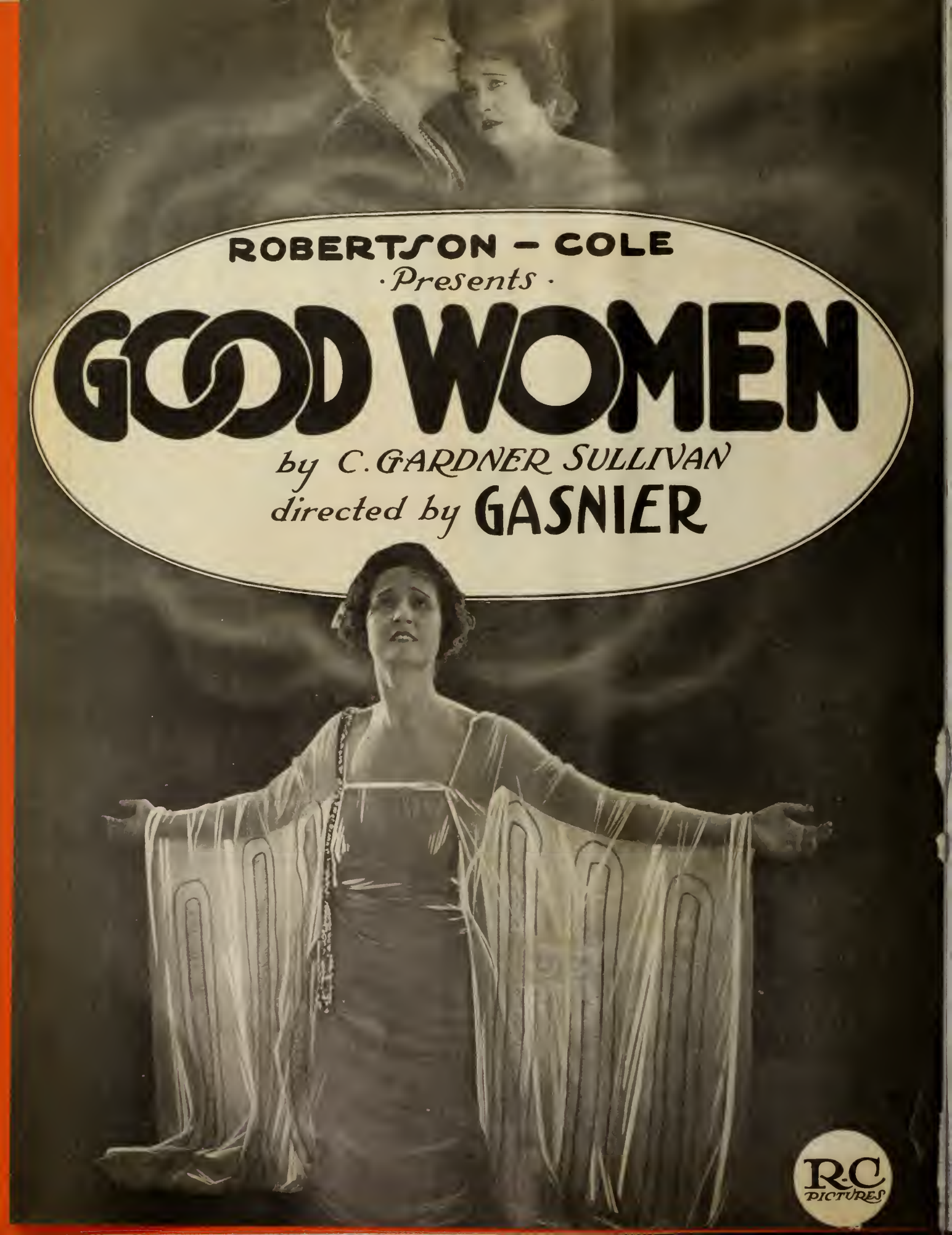
PICTURES CORPORATION

Published by CHALMERS PUBLISHING COMPANY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

516 FIFTH AVENUE, NEW YORK CITY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R-C PICTURES

A WORD *to the* EXHIBITORS *of* AMERICA

"The plain facts seem to justify *the* assertion that Cosmopolitan Productions have scored more successful pictures than any other producing organization in the moving picture business **because**-"

by

WILLIAM RANDOLPH HEARST

PHOTOPLAYS, exactly like magazines, books, newspapers, and other publications and productions which appeal to public appreciation and satisfy public taste, are built upon a careful study of the public's requirements, and a persistent effort to supply those needs through the medium of the highest talent in every step and stage of development.

Achievement is not haphazard: an individual accomplishment may be, but continued accomplishment always is and always will be the result of careful and competent organization, system and management.

The plain facts seem fully to justify the assertion that Cosmopolitan Productions have scored more successful pictures than any other producing organization in the moving picture business—possibly more than all the other moving picture organizations combined—during the brief period of a little over a year in which Cosmopolitan Productions has been operating as a moving picture making company.

Chance might have made one "Humoresque," but chance would not have followed it with a "World and His Wife," a "Restless Sex," a "Heliotrope," an "Inside Of The Cup," a "Buried Treasure," and a "Straight Is The Way."

Nor would chance produce the "Proxies," "The Wild Goose," "The Woman God Changed," "Get Rich Quick Wallingford," "The Bride's Play," and other productions to be seen this fall—other masterpieces of the moving picture art which are already created and on their way to successful release.

This brief article is to present to moving picture exhibitors and to the public the system and organization by which these great successes have been made and by which even greater successes will surely and continuously be made and presented for the edification and enjoyment of the public.

The system is simple. Get the best in moving picture material, in direction, in photography, in scenes and sets, in everything from the initial story through the scenario treatment, the staging, acting and production, down to the ultimate cutting, titling and editing.

In every department of activity in the world there are many that are good but only one that is best. The sincere and unceasing effort of Cosmopolitan Productions has been to associate those that are best in every phase of moving picture making in the creation of its photoplays.

Undoubtedly and undeniably the best authors in the world write for the Cosmopolitan Magazine and its associated magazines.

In the United States, in England, and in all the European countries, the fiction market is combed and practically controlled to furnish the highest quality of entertaining fiction for this group of magazines.

INTERNATIONAL FILM SERVICE COMPANY

This entertaining and educational material—for it is instructive in the highest degree in its literary quality and in its ethical purpose—is turned over to Cosmopolitan Productions to be translated into moving pictures.

Here directors of the highest reputation, of acknowledged genius and established excellence are employed to superintend and direct the film production.

The writer of many successful plays and a man who was lately the Editor of one of America's greatest weeklies, is in charge of the Scenario Department.

One of the greatest scenic directors and scenic designers in the world devotes all his time to the general conception and detailed execution of the Cosmopolitan Productions.

And so through every department and every detail of every department, to a degree that it would only weary you to recite, super-excellence prevails; and it can only maintain its place by constantly surpassing its super-excellence.

No one individual is responsible for the perfection of Cosmopolitan Productions; but all heads of all departments contribute their full share —from the able editor of the Cosmopolitan Magazine all the way through to the administrative head, who employs the vast publicity of the Hearst publications for the promotion of the finished picture, and its introduction in the most effective way to the attention of the whole American public from Massachusetts to Georgia and from New York to California.

Everywhere power and agency work hand in hand for the highest success in production and exploitation.

And there are no engines in the United States or in the world more powerful and more far-reaching than the engines of collection, construction and distribution which the Cosmopolitan Productions control.

To phrase it in terms of trade, the raw material in fiction form is gathered from all quarters of the earth, is manufactured with the highest art and skill, and is advertised and exploited by the greatest agencies of publicity which exist today.

All this makes for success. It means success. It compels success.

And as the various cogs of the great machine come to run more and more smoothly through practice and closer contact, it will mean still greater success—a success which we trust you will share and enjoy.

William Randolph Hearst

A Cosmopolitan

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from the Story by Winston Churchill ~

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A thrilling, dramatic romance.

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of the CUP"

~Scenario by George D. Proctor~
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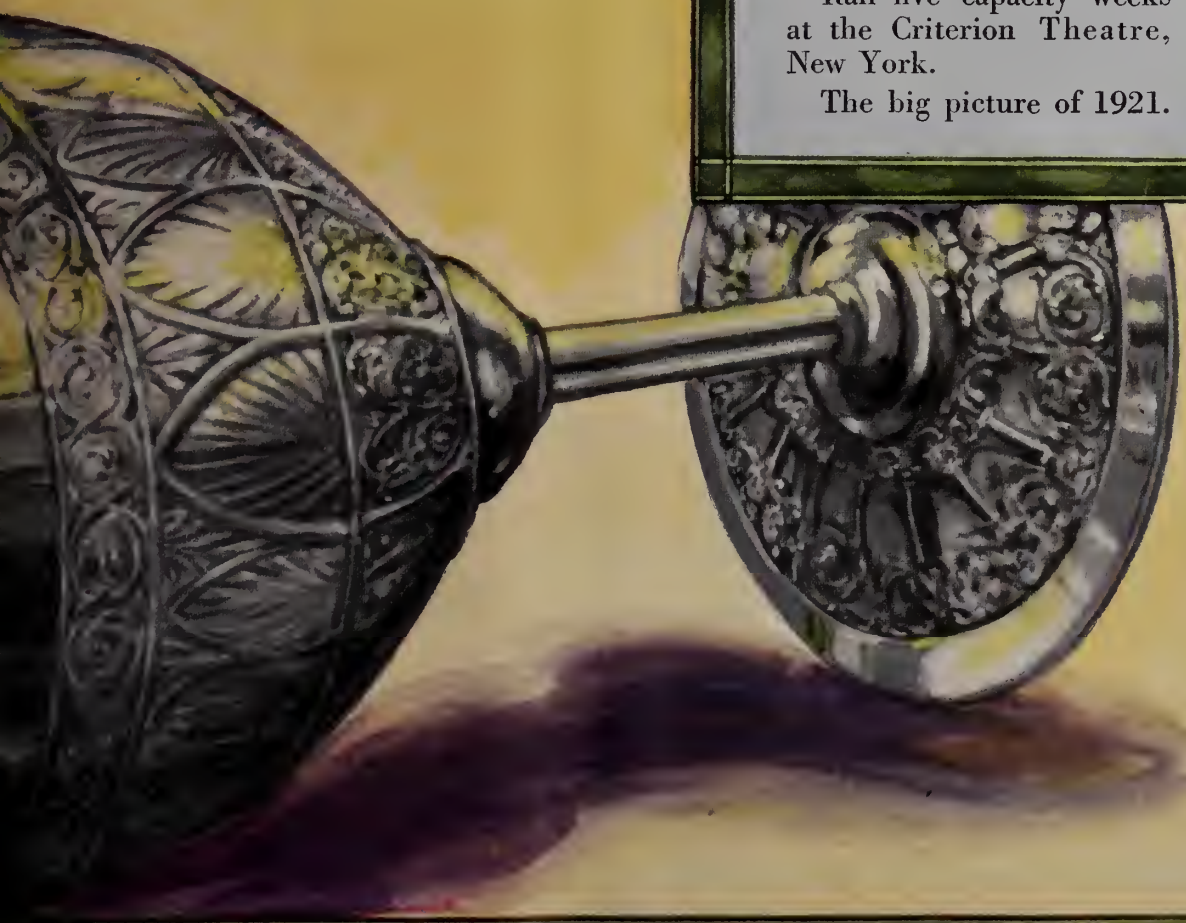

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A Cosmopolitan

BURIED

A Paramount Picture

Cosmopolitan Productions

INTERNATIONAL

Production "TREASURE"

From a Story by F. Britten Austen ~ *Scenario and Direction* George D. Baker ~ *Scenes by* Joseph Urban

With

MARION DAVIES

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Cosmopolitan Productions

"STRAIGHT is the WAY"

From a Story by Ethel Watts Mumford ~ *Scenario by* Frances Marion
Directed by Robert G. Vignola

"STRAIGHT IS THE WAY" is the sort of super feature picture in which laughs and tears chase one another from beginning to end.

With a notable cast headed by

MAT MOORE and GLADYS LESLIE

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But now, so great was the attendance during the third week, that the picture will be held over for still another week!

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Adolph Zukor presents

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THE REAL ROMANCE OF ANNE BOLEYN

DIRECTED BY ERNEST LUBITSCH

a Paramount Picture

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Adolph Zukor presents

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A Stage Success, A Screen Triumph!

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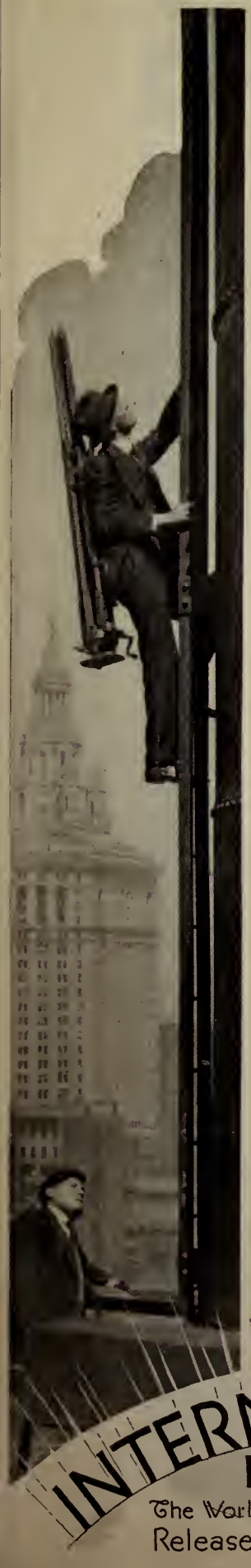

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SUGGESTED BY CHARACTERS
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BRINGS TO THE SCREEN ANOTHER OF THOSE INCOMPARABLE PRODUCTIONS THAT HAVE MADE HER BELOVED OF THE MILLIONS

"THROUGH THE BACK DOOR"

Released May Fifteenth

Direction by Jack Pickford
and Alfred E. Green
Scenario by Marion Fairfax
Photography by Charles Rosher

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"GHOSTS of YESTERDAY"

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FROM THE PLAY "TWO WOMEN" BY RUPERT HUGHES
DIRECTED BY CHARLES MILLER

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April 20th
1921

J. Justice Harmer, President,
Sun-Light Arc Corporation,
1600 Broadway,
New York City.

Dear Sir;-

The New York Lodge of the Motion Picture Directors Association passed and unanimously adopted a resolution that the Motion Picture Directors Association of New York should award to the Sun-Light Arc its heartiest endorsement for the greatest advancement that has been made in studio lighting up to the present time; not only for the wonderful artistic light, but also for its perfect efficiency under all conditions.

The Sun-Light Arc has been such a splendid benefit and help to each director that we as a body feel it a duty to offer our appreciation for the excellent achievement that the Sun-Light Arc has bestowed upon Motion Picture Art.

With very best wishes for your continued success, we are

Cordially yours,

MOTION PICTURE DIRECTORS ASSOCIATION.

CJW.FH By Jay Williams Treasurer.

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KINETO COMPANY of AMERICA Inc.

A STATEMENT OF FACT PERTAINING TO THOMAS H. INCE'S GREAT DRAMA OF TODAY

"MOTHER O' MINE"

To be released by
Associated Producers, Inc.
June 5, 1921

Exhibitors everywhere will be delighted to learn that Thomas H. Ince has completed what will undoubtedly prove to be his greatest production when it is released on June fifth, next. Those who enjoyed the privilege of exhibiting "Lying Lips," the second Ince release through "A. P.," will probably be surprised when we state that *"MOTHER O' MINE" is, in the opinion of those who have pre-viewed it, an even greater picture in every respect than this big special. The production combines every element that made "Lying Lips" so successful and in addition has a stronger and more gripping theme — mother love!*

We urgently appeal to all discriminating and progressive exhibitors to make application to view "Mother O' Mine" at their nearest "A. P." exchange just as soon as prints are received by our branches. We want our many exhibitor-friends to share in the huge profits which we predict will result from the exhibition of the Ince super-special.

ASSOCIATED PRODUCERS INC.

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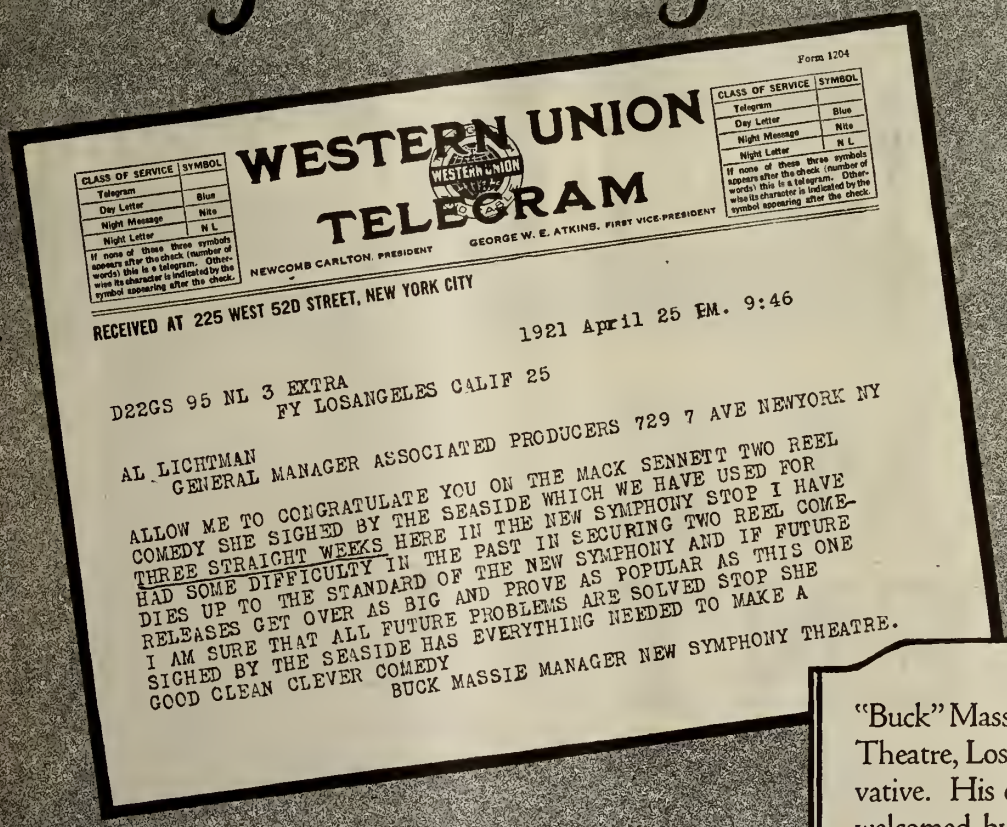
A Testimonial from California



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ALLOW ME TO CONGRATULATE YOU ON THE MACK SENNETT TWO REEL COMEDY SHE SIGHED BY THE SEASIDE WHICH WE HAVE USED FOR THREE STRAIGHT WEEKS HERE IN THE NEW SYMPHONY STOP I HAVE HAD SOME DIFFICULTY IN THE PAST IN SECURING TWO REEL COMEDIES UP TO THE STANDARD OF THE NEW SYMPHONY AND IF FUTURE RELEASES GET OVER AS BIG AND PROVE AS POPULAR AS THIS ONE I AM SURE THAT ALL FUTURE PROBLEMS ARE SOLVED STOP SHE SIGHED BY THE SEASIDE HAS EVERYTHING NEEDED TO MAKE A GOOD CLEAN CLEVER COMEDY

BUCK MASSIE MANAGER NEW SYMPHONY THEATRE.

3 STRAIGHT WEEKS AT THE NEW SYMPHONY

"Buck" Massie, of the Symphony Theatre, Los Angeles, is conservative. His endorsement will be welcomed by those exhibitors of the country who are unable to pre-view this two-reel feature comedy before booking. Take his experience as a criterion and sign up for—

MACK SENNETT'S "She Sighed By The Seaside"

A cool and refreshing two-part comedy with a cast of stars including Ben Turpin, James Finlayson, Marie Prevost, Charlie Conklin and others.

Second Release of Mack Sennett Two-Reel Series

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A Five Part Comedy

Here is a real Sennett Special! Innovations of a radical nature are introduced in this five-part fun-provoking production by a cast of celebrated comedians including Ben Turpin, Charlie Murray, Phyllis Haver, James Finlayson, Kalla Pasha, Eddie Gribbon, Dot Farley, Harriet Hammond and Kathryn McGuire.

(The Roman incident incorporated in "Home Talent," photographed and directed by James Abbe).

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THE BROKEN DOLL

AN ALLAN DWAN PRODUCTION

from the story

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By WILBUR HALL

Featuring

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In His Adaptation, Direction and Supervision

of

The Rider Of The King Log

HARRY O. HOYT

Takes his place among the foremost Directors of moving pictures.

The screen treatment steps away from the hackneyed and the result is big, clean, satisfying production that sets a new standard in the making of great pictures. Arthur Kane says "It is the standard by which

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A Holman Day Special Production

"The Rider of the King Log"

Produced by Edgar Jones Production Inc.

Pathé Distributors

The Rider of the King Log

From the Famous Novel by Holman Day

A Story of Love and Combat Set in Nature's Great Outdoors

HERE is a picture flavored with the tang of the pine woods of Maine, spiced with great forests of evergreens; resounding with the crash of falling trees, the roaring of mighty waters, and the destruction with dynamite of strong dams. Here is a picture of the great outdoors, from the charm of Indian summer to the glittering grandeur of ice-clad trees.

Here is a picture with a score of punches and a "knockout." Imagine old "X K" Kavanagh sending his logs roaring down stream to make his daughter happy in her culture; imagine that giant of a man fighting Wall Street; imagine him dying from his great effort, but his spirit living on in the heart of his "Colleen." And imagine her victory!

At Last—
A Showman's Picture!

Do you want to raise your gross 25%, 35%, 50%?

You can do it with this picture.

It will repay tenfold every effort you put behind it.

You can go the limit in promising entertainment and your crowds will thank you.

Here is a picture where priority rights mean something.

Get it first!

You owe it to yourself, to your public, to get this picture.

The Books are Open! The Field is Fair and Free! Is Your Name Written There?

Cullen Landis and Pauline Starke in a beautiful love scene

"Snowblind" stands out from the run of current light-weight productions like a boulder of granite in a field of buttercups. Bigger and better than "The Branding Iron", this powerful epic of the snows will give your patrons the thrill of a lifetime.

GOLDWYN PRESENTS

REGINALD BARKER'S PRODUCTION OF

SNOWBLIND

ADAPTED FROM THE FAMOUS NOVEL BY KATHARINE NEWLIN BURT

DIRECTED BY REGINALD BARKER

A GOLDWYN PICTURE

A Fight For Sunken Gold At The Bottom Of The Sea!

The trail skims down the Atlantic seaboard, pauses at the Havana Race Track, dips to a lost isle in the tropics and then plunges to the very floor of the ocean, where men in grotesque diving suits come to death-grips for the treasure!

"Wet Gold" sizzles with thrills. As an exploitable picture, it ranks with the biggest attractions you have ever played.

Book it---get behind it---and watch tickets sell!

Fred J. Campbell, National Theatre, Louisville, Ky. plays First National pictures and always draws big crowds. THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

GYPSY GOOD LUCK PIECE

The Romany Pateran, made of twigs and left at Crossways to blaze the Gypsy trail to Gypsy tent and Gypsy love over the world and back. THE TRADE-MARK to the successor to PASSION, with the same star and director.

It's a Wonderful Woman's Picture!

"Don't lie to me," he shouted, when she came home in the early morning hours. "I know the truth."

But he didn't!

Every woman will know
and understand.
Every man will find out
—for

KATHERINE MacDONALD

The American Beauty
will tell 'em in

"Trust Your Wife"

Presented by Katherine MacDonald Pictures Corpn., B. P. Schulberg, president; a screen story by J. A. Barry and Gerald C. Duffy based on the stage play Conscience by H. S. Sheldon; directed by J. A. Barry; Foreign Representative, David P. Howells, Inc., 729 Seventh Ave., New York City.

A First National Attraction

Elmer Ramsey, Central Theatre, Fairbury, Ill.
uses a First National trademark in newspaper advertising and brings in the crowds. THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

GYPSY GOOD LUCK PIECE
The Romany Pateran, made of twigs and left at Crossways to blaze the Gypsy trail to Gypsy tent and Gypsy love over the world and back. THE TRADE-MARK to the successor to PASSION, with the same star and director.

First National Business Reports!

MAN—WOMAN—MARRIAGE

STRAND THEATRE, Omaha, Neb., Harry Watts, Mgr.—A very good picture—a knockout with the women.

STRAND THEATRE, Milwaukee, Wis., E. J. Weisfeldt, Mgr.—Broke all box office and attendance records. The audiences like it immensely.

PASSION

ORPHEUM THEATRE, Scottsbluff, Neb., W. H. Osterberg, Mgr.—A wonderful picture. It broke the box office record of this theatre and brought out the biggest attendance in five months.

RIVIERA THEATRE, Knoxville, Tenn., W. E. Drumbar, Mgr.—Went fine, with good houses at every performance. Patrons were strong for it.

STRAND THEATRE, Canton, Ohio, J. D. Kessler, Mgr.—Went fine three days.

SOWING THE WIND

DOME THEATRE, Youngstown, Ohio, J. W. Turk, Mgr.—Capacity all week. A real treat for everybody and worthy of its classification as a First National "Big 5."

RIVIERA THEATRE, Knoxville, Tenn., William E. Drumbar, Mgr.—Played to large audiences during the entire run and everyone liked it.

THE KID

CRESCENT THEATRE, Pontiac, Ill., Hal Opperman, Mgr.—Played it for a second time and had to turn them away. Best box office record. Equal to first showing.

DAYLIGHT THEATRE, Saskatoon, Can., Frank Miley, Mgr.—From a box office and entertainment standpoint the biggest thing this part of the country has ever known. Smashed all attendance records and was held over for extended engagement. Everyone went wild over it.

RIALTO THEATRE, Glen Falls, N. Y., Bird, Mausert and Coleman, Mgrs.—Broke both attendance and box office record. Audience thoroughly enjoyed it.

FIRST NATIONAL ATTRACTIONS

Echoes from

The Big 5 Productions

That's another reason why

There'll be a Franchise everywhere

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

MAY 14
1921

The Release Vacation

IMPORTANT questions have two sides. Let us consider one side at least of the present question or rather the very grave problem of a glutted market. There have been released during the current year more master productions than the market could fully absorb. The result has been that profits on many excellent productions have failed to materialize. This is due to a lack of a sufficient number of showings of these pictures.

As we approach the Summer season, the period wherein production activities are quickened so that a full line of new productions may be ready for release for the Autumn market and the beginning of the new moving picture year, it is suggested that no more new pictures be released during June, July and August than are essential to the conduct of business.

It is argued even farther, that absolutely no new releases should be made during that period. The shelves of the exchanges are filled with satisfactory pictures that have not had anything like a full showing. To utilize these and such other pictures as may be released between now and June first would, it is urged, bring no hardship to the exhibitors or to the public and would enable the producers and distributors to secure revenue they should have if they are to call the year anything like a success. It is asserted that there is opposition to this plan on the part of some producers and distributors. If these arguments are just they should be presented.

In any event the subject of a vacation from new releases should be seriously considered and decided without delay. One great company has tried the plan for two seasons during July and August, and it has proved fully satisfactory. Their customers have been well served and money has been made rather than lost.

With a heavily overstocked market the goods could be cleared from the shelves and in the Fall the new line would get a flying start to big business to the profit of all concerned.

This is one side of the question. It appears sound as well as necessary. If there is a case to be made for the other side we shall be glad to present it. But something should and must be done.

Arthur James

Unite All Factions, Says Roth, Co-Director of California Theatres

Points the Way for the Saving of the Industry

Eugene H. Roth is co-director with J. A. Partington of the California, Imperial, Granda and Portola Theatres of San Francisco. In this letter to Moving Picture World he makes a most interesting report and presents facts that should command the attention of every man in the moving picture business.

—Editor's Note.

April 28.

Editor, Moving Picture World:

The Moving Picture World, issue of April 30, just came to hand, and among the many interesting items I note in the center of page 958 the following: "Less politics and more mutual understanding. That's what the industry needs and needs more than anything else." This in my opinion is the crux of the entire situation that is confronting the moving picture industry.

The various state legislatures have about completed their tasks and it would be interesting to have some data as to the outcome of the various state actions governing and regulating the motion picture industry. I think this perhaps more than anything else would give those interested in the industry a concrete knowledge of the present situation in the United States. Nearly every state has had during the recent legislative sessions many bills presented which are seriously detrimental to every unit of the industry. Some states have been more successful than others, but that is only a temporary condition.

California has gone through a terrific struggle, some fourteen or fifteen adverse legislation bills having been presented at our capitol in Sacramento, and the fight rested with a handful of exhibitors, particularly in the northern part of the state. The trivial matters were very quickly disposed of, but the more serious items, such as Sunday closing, censorship, sanitary conditions in moving picture booths of the theatres and a very drastic measure—that of prohibiting all places of amusement selling tickets where said places of amusement could not immediately give the purchasers of said tickets seats in the threatres, meaning that continuous performances would be greatly handicapped, in fact, so much so they could not survive because nearly all theatres are dependent upon the second shows—had a harder fight.

I am pleased to advise that every measure has been gloriously defeated. And what does this mean? A victory for less than two years, when the same conditions will come up again. Therefore, your timely warning of less politics and more mutual understanding should be advocated in every issue. Petty politics, in fact, any kind of politics, is a serious detriment to the welfare of our industry.

The only hope of salvation is for more mutual understanding between all factions and all units of the industry.

Now is the proper time to propagandize this thought that we may be able to nationally conceive some get-together plan to strongly fortify ourselves to combat the inevitable, because just as sure as the day follows the night the long-hair element will not remain dormant.

In the states that are suffering censorship and other adverse legislation, it will be the solemn duty of the long-hair element to keep same as they have fought for and won. In the states that have been successful in combating adverse legislation, as in the State of California, it means that there is a more determined effort on the part of the so-called reformers to prepare themselves for a more thoroughly organized campaign than in the past.

In view of this it is so plainly evident that something nationally must be done to preserve our interests that I pray you will follow up the suggestion contained in the four lines of your warning that means so much to the welfare of our industry.

You are to be congratulated for the foresight which, if heeded, may yet save the industry.

Sincerely yours,
EUGENE H. ROTH.

750 Acres of Tampa Land Wanted for "Movie City"

The industrial bureau of the Tampa Board of Trade has named a committee to investigate a proposition submitted by H. A. Kelly, moving picture promoter, who has asked that the bureau secure 750 acres of land on Tampa Bay for use of a syndicate which is to spend a large sum of money in developing a large picture production plant.

The city of Tampa will not be asked to spend one cent until his associates have spent $500,000, said Mr. Kelly. The total expense of constructing the movie city and providing the zoological garden surrounding it will be more than $2,500,000, Mr. Kelly said.

Mr. Kelly states that his scheme is backed by New York financiers, but has so far declined to name them, even for the benefit of the board of trade. The matter is therefore still under advisement on the part of the industrial bureau.

ALL'S WELL THAT ENDS WELL, BUT WILL IT?

Ray's next through First National is very appropriately named "Scrap Iron," and it will be the scrap heap for Charles if the bruiser gets in the first punch—But we Americans insist upon happy endings, don't we?

The Fable of the Three Legs

A Fanciful Affair Contrived by Mr. Print O'Thumb for All of the Industry

Once upon a time there sat before a fire-place a Three-Legged Stool. Said the First Leg to the Second Leg, "I've got a Hunch that the Third Leg is lying down on the **job,** and not holding up his share of the Stool"!

Replied the Second Leg, "You said Something"!

So without further Ado, the First Leg and the Second Leg shoved the Third Leg into the fire. As the hungry flames leaped up and consumed the Third Leg, the whole doggoned stool fell into the Fire and was destroyed. And as they burned, the First Leg and the Second Leg turned and bitterly **denounced** each other for making it so Hot for the Third Leg.

Today in the Film Business there are Three Legs, mutually inter-dependent, without either of which neither of the other two can survive. They are the Producing Leg, the Distribution Leg and the Exhibition Leg. Each of these Legs is being constantly assailed by each of the Other Two Legs.

Says the Producing Leg: "The Exhibition Leg isn't bearing his share of the Producing burden. He's making a greater percentage of profit than he **deserves.** Let's Jack up the Rentals. And the Distribution Leg isn't going after the Business the way it should. There are matters of deposits, play-dates, non-cancellable contracts and the Like that they should do Better on."

Says the Distribution Leg: "The Producing Leg is holding out for too high quotas in some of my territory. They should let me be the **judge,** as I know conditions **best.** They are always placing unreasonable obstacles in my way. The Exhibition Leg, too, is a Tough Egg. He won't pay me enough money, he won't sign Non-Cancellable Contracts, he holds off his Play-Dates, and tries to Rule the Roost generally."

Warbles the Exhibition Leg: "The Producing Leg is worthy of the Hardest Names I can call him. He spends a **dime** on a Production and wants to market It for a **million.** He carries a lot of high-salaried **Dead-wood** in his **Organization,** and I pay for it every Time I play his Pictures. He wastes a hundred thousand feet of film when he makes a Five Thousand Reel picture, and I pay for it. He's all **Wet.** The Distribution Leg—he's Hard boiled, too. He sends out a bunch of prevarication Road-Men to sell me film of whose true value or merit they have no conception. In order to Buy at a fair Price, I've got to start bidding at about Ten Per Cent. thereof. I never get my Paper on time, my shows come C. O. D. whether they're Paid For or Not. He's always howling on Deposits, Play-dates and the Lord knows what Else."

There's plenty of Fire playing around the Three-Legged stool of the Picture Business. And if either of the Three Legs once lands in the flame, Lord help the Three-Legged Stool!

Short Chapters in Picture History

This Is About E. W. Hammons of Educational and It's One of Several You Should and Shall Know About

HISTORY rarely is written while it is in the making. That is to say, it isn't in most businesses or industries or nations. The moving picture business is so different in other respects from other businesses or industries that it possibly has a right to be different in this also. And, therefore, let it now be set down that a choice and a very important piece of history has been in the making with E. W. Hammons, the presiding influence and head of Educational Pictures.

I shall write other chapters in recent moving picture history with other men and their achievements as the basis for faithful presentation, but I begin with Hammons because he happens to have chosen a big end of the business that used to be a little end of the business and has made it important, profitable and necessary.

Few men in our business fail to recall the time when pictures were judged according to their length. If they were long they were features. If they were short they were fillers, and fillers were thrown in for good measure. Hammons held to the idea that although coal and diamonds were both carbon, that a small diamond might be as interesting, as attractive and as valuable as a ton of coal. He selected short features as his specialty because there were plenty of men interested in long features, and he felt that the importance of the snappy short film was being neglected or, in fact, forgotten.

So he started in. He told me himself that one man went so far as to say he was "crazy" to bother about short features. Nobody would buy 'em, they weren't big enough to advertise and as a pioneer he was all damp.

Hammons smiled—he doesn't find it hard to do—and stuck to the idea. He put it into practice. He reached out for shorts that were interesting, shorts with attraction value, shorts that would spice a program just as condiments bless a meal and put it over with the palate of the guest. It was this spice idea that gave him a slogan and he went after that kind of picture.

E. W. HAMMONS

When others discovered that Hammons meant business they brought their product in for inspection and set out to make a better product, always with the idea of the worth while, the interesting, the small but brilliant thing.

Exhibitors here and there were willing to experiment. These experiments brought fruit in money, in good will, in satisfied audiences and then more money. The Hammons business began to grow. It outgrew a small office and then bulged out of the sides of a suite. Now it needs and uses big space and a big organization to handle it and thirty exchanges to attend to the customers, for the business is now up in the millions a year.

This brings us back to the reference to history and to a phrase from the good book which runs "The stone which the builders rejected the same has become the head of the corner." In other words, the small feature which used to be rejected is now the corner-stone of many a successful theatre.

Hammons is entitled to have this history of his recorded. He didn't seek this record. In fact, he was about as unboastful and regular as any man you ever met in this business or out, but when I pressed him he came out with the facts and we felt you'd be as glad to hear them as we were.

The Hammons success is another big evidence of the possibilities of our big business. It demonstrates how a man with vision and courage can take a good thing and develop it into a mighty thing, and personally Hammons demonstrates how it can be done without having to order a larger sized hat or be all fussed up over himself. A. J.

Ordinance to Raise Theatre and Circus Taxes Now Before Baltimore City Council

A GENERAL ordinance raising the taxes upon theatres, large circuses and carnivals has been drafted and was reported to the first branch of the city council of Baltimore City on Monday night, May 2. It has been ordered printed in the journal and was continued on its first reading due to Vincent L. Palmisano, third ward, holding it up.

A sliding scale for taxing theatres and halls is provided which is based on the seating capacity of the place, whereas the former tax was a flat $50. These taxes cover the period of one year.

The scale is as follows: Not exceeding 500 seats, $60; more than 500 seats, but not more than 1,500, $75; more than 1,500 but not more than 2,500, $85; plus $1 additional for each 500 seats over 2,500.

A fine of $150 for each offence is provided by the ordinance for violating it.

This ordinance was drafted by special directions from Mayor William F. Broening to the Committee on Police and Jail to include theatres, halls, amusement parks, special exhibitions and traveling shows.

A committee of twenty-four moving picture exhibitors, members of the Exhibitors' League of Maryland, headed by Thomas D. Goldberg, vice-president of the league, called on Police Commissioner Charles D. Gaither to complain against the games of chance or skill which are allowed to be played for gain at the street carnivals which are held in various vacant lots during the summer months around the city.

The business which is usually done by the residential moving picture theatres is generally hurt considerably by these carnivals, Mr. Goldberg explained to Commissioner Gaither, and he went on to say that the moving picture theatres are permanent business enterprises and that he did not think it right that the carnivals should be given the right to interfere with their business.

Mr. Goldberg asked that the games of chance or skill which are permitted at the carnivals be investigated.

Visit Power's Plant

The American Projection Society will visit the Nicholas Power Plant, 90 Gold street, at midnight, May 6. The members of the society will be conducted through the premises and given an insight into the manufacture of projection machines. The plant will be in operation the entire night for the convenience of its guests.

The Rapid Rise of Marion Davies

THEY said "Oh Boy!" when they first saw her, and a popular musical comedy thereby derived its name. And when they see her in pictures —Marion Davies, star of Cosmopolitan Productions—they exclaim whatever is the season's substitute for the foregoing bon mot.

The phenomenal rise of this young star, only 21 years old, has been one of the unusual and brilliant stories of filmland. From her first appearance in the "Chin Chin" chorus, when her beauty and voice attracted both audience and producers, to her first picture a little more than a year ago, this young woman has proved so gifted that her rapid recognition by the lovers of photoplay in all parts of the country as one of the supreme artists of the screen drew her rapidly to the place she holds today.

From the "Chin Chin" chorus she was immediately picked for good parts in other musical comedies. It was from the famous group of Ziegfeld beauties that she made her way to the screen. While in the "Follies" she

TWO FAMOUS ARTISTS' IMPRESSIONS OF MARION DAVIES
The one above by Harrison Fisher; that on the right by Hamilton King

won the attention of the world's greatest artists, and her life became one demand after another from painters to pose for them. Slight and lithe, Miss Davies has beautiful blond hair, extremely fine and naturally curly. She has the dreamy Celtic blue eyes of her ancestors which, when she smiles, light into the merriest twinkle. Her complexion can only be described as "perfect."

When Harrison Fisher asked her to pose for his famous study, "Morning," there followed universal acknowledgment that here was not only a beautiful but gifted actress from whom the artistic world was going to demand much.

In the order of their appearance her pictures, all notable successes and all still playing in many parts of the world, have been: "Runaway Romany," "Cecilia of the Pink Roses," "The Belle of New York," "The Cinema Murder," "April Folly," "The Restless Sex" and "Buried Treasure." "Buried Treasure" has been acclaimed by leading critics and artists as one of the best acted and most beautifully produced pictures yet made. It ran five weeks on Broadway and is now showing in all parts of the country. The story was written by F. Britten Austen and adapted by George D. Baker, who directed.

Howard Chandler Christy called Miss Davies "The Living Girl on the Magazine Cover," and so many and so notable have been her portraits on magazine covers since, that she is known by that title in all art circles.

Miss Davies likes to tell of her start.

"It reads like a fairy tale," she says. "I was down in Florida and I was having a lovely time in a lovely bathing suit—on the beach. Photographers were there taking 'snaps.' One night shortly afterward, when I was on the veranda between dances, a prominent eastern producer came up to me and asked me if I would like to 'do a picture.' I had already signed for a musical comedy for the following season. A few days afterwards we saw ourselves on the screen at a Palm Beach theatre. When we were going out the same producer approached me again. With him was the manager with whom I had signed for the musical comedy. They talked to me for two hours that night and I conferred with them in the following two days. They told me I could also write the scenario and titles.

"On my way to New York I got the idea for a gypsy story and in a few weeks I had begun the script. 'Runaway Romany' was my first picture."

Industry Files Brief This Week with Governor Miller; Many Want to Censor

EVEN if Governor Nathan L. Miller, of New York State, signs the Lusk-Clayton bill, which is now in his hands, there will probably be no announcement made of the three persons who will be selected as members of the board of censorship until about June 1. The governor has until May 21 to act on the thirty-day bills now before him. It is his intention to take a ten-day vacation and to make no appointments till he returns.

Hundreds of persons from all sections of the state have filed applications with Governor Miller during the last few days for positions on the board which is expected to materialize. It is said that these applications range all the way from "professional reformers" to politicians, and likewise show as wide a range insofar as qualifications for the position are concerned.

It is rumored about the Capitol that Helen Varick Boswell, of New York, well known in New York State political circles, is looking for a position as state censor, while other women who are seeking appointment to the $7,500 positions include Ellen O'Grady, former deputy police commissioner of New York City; Mrs. Clarence Waterman, of Brooklyn, who has been leading the fight for the bill and who has had the ear of the governor on many occasions, and Florence Knapp, of Syracuse, who has been identified with Republican politics in Governor Miller's home city for several years.

It is expected that the brief requested by Governor Miller of Judge F. Jenks will be filed some time during the week. If the measure eventually becomes a law, there will be a great deal of work to be done to handle the tremendous business which will come on August 1, when the law will go into effect. It will be necessary to fit up a projection room in the state capitol, while it is understood that there will be a New York branch, with projection room, etc., and possibly a Buffalo branch. In addition to all this the members of the board will probably visit states where censorship is in effect.

Co-operation Wins!

WISCONSIN EXHIBITORS ASSOCIATION

Milwaukee, Wis., April 29.

F. H. Elliott, Secretary,
N. A. P. M., New York City.

Dear Mr. Elliott:

As president of the Wisconsin Exhibitors' Association permit me to express to your organization the grateful appreciation for the co-operation in our fight against censorship of motion pictures in Wisconsin.

You, of course, have already been advised of the result, the Committee of State Affairs unanimously recommending an indefinite postponement on the bill.

Mr. Atkinson who spoke in behalf of your organization made a splendid address and an effective one.

Let me again express our gratefulness for your co-operation.

Sincerely yours,

WISCONSIN EXHIBITORS ASSOCIATION,

(Signed) Joseph G. Rhode,
President.

Industry's March Taxes Total Nearly $8,500,000

Nearly $8,500,000 were collected in direct taxes from the theatrical industry during March, according to a report just issued by the Bureau of Internal Revenue. In addition, many hundreds of thousands of dollars were collected indirectly through the transportation and other taxes, to say nothing of the income taxes which became due during the month.

Receipts from the tax on admissions during the month reached $7,863,785, an increase of $778,661 over the collections of $7,085,123 made in March, 1920. The tax on rented and licensed films brought in $614,286, an increase of $48,432 over the same month of the preceding year. These were two of the very few increases registered during the month, most of the tax collections showing a decided falling off. Collections from the seating tax totaled $18,805, a decrease of $3,101 over March, 1920.

For the nine months ended with March, admission taxes totaled $67,795,373, an increase of $13,069,031 over the collections of $54,726,342 reported for the corresponding period of last year. This was the largest increase recorded by any of the special taxes levied by Congress. Collections from film rentals amounted to $4,525,710, an increase of $1,394,812 over the $3,130,898 reported in 1920, while the seating tax was $1,356,712, as compared with $1,501,651.

Total collections for the month were $645,921,567, a decrease of $153,215,419, as compared with March, 1920, and for the nine months $3,355,057,583, a decrease of $556,803,589, as compared with the same period last year.

Quick Claim Adjustments

Congressman Ward, of North Carolina, has introduced a bill in the House requiring that all claims for damages from freight lost or damaged in transit in interstate commerce by railroad, express or other transportation lines or companies be adjusted within sixty days from the date of the filing of the claim. A penalty of $100 is provided for non-compliance with the provisions of the proposed law, and the bill has been referred to the House Committee on Interstate and Foreign Commerce for its consideration.

Mastbaum Returns

JULES E. MASTBAUM, president of the Stanley Company of America, returned from a trip through the Middle West on April 30, and the first business which occupied his attention was the fact that the leases at the Bingham Hotel, purchased last year by the Stanley Company, expired the same day. As a result of this, Mr. Mastbaum announced that work would be begun at an early date on the erection of the new theatre, plans for which have been prepared. These include an office building and stores on Market and Eleventh streets.

The theatre will be erected in the rear and will be thoroughly modern, with every improvement known to provide comfort and convenience, and it will seat 4,000. Its main entrance will be in arcade form from Market street, and there will be numerous exits built along other sides of the building. These, together with the latest methods of construction, will make it absolutely fireproof.

Mr. Mastbaum returned sanguine of the business outlook and he stated that in the various cities he visited, such as Chicago and Detroit, leading men in various industries and in the amusement field informed him that conditions were changing for the better—that the reaction after the war which caused at least a partial let-down in almost every line of work, had reached its level and that business conditions generally are better and there is every prospect that before long some normal basis will be reached.

The motion picture field, Mr. Mastbaum said, showed a most gratifying increase in patronage all through the Middle West and this portion of the country is rapidly adjusting itself to changed conditions with all indications of a return of prosperity at an early date.

New Export Company

It is rumored that the Hamburg-American Steamship Company will organize a motion picture film export company.

"Sunshine Sammy," the little negro actor whose real name is Frederick Ernest Morrison, has just signed a new two-year contract to appear in Hal E. Roach Productions.

Different Epochs in the Development of Architectural and Decorative Art

Fifth in Series of Articles by P. Dodd Ackerman on Theatre Embellishment

IT is apparent that this series of articles that I am contributing to Moving Picture World has aroused more than passing interest in view of the number of letters that I have received from theatre owners and managers making inquiries as regards the solving of questions appertaining to the decoration of their theatres. Among these letters was one that asked me to describe and define the different periods of painting and decoration.

That the reader was interested in this subject but not having had an opportunity to study that branch of arts and sciences given over to decorations, and in order to more fully understand my contributions, he felt that not alone he but many of his fellows would be better prepared to appreciate the purpose of these articles if they knew something about the different styles of decorations both as regards painting and fabrics. In order to enlighten such of my readers who are not acquainted with the difference between the styles of decorative work, I will attempt to describe and define briefly the different epochs in the development of architecture and decorations.

The most ancient of all decoration is the Babylonian and Assyrian. Here thin stucco was employed and now and then crude colors such as brick red, light blue, green and vermilion. The characters were very much like that of the ancient Egyptian. The scenes were mostly representations of armies marching and fighting, rivers, hills, trees, groups of buildings—all delineated without prospective. This sort of decoration for the modern theatre does not lend itself to the feeling of intimacy. In order to give you an example of the decorative art of the ancient Egyptian and the color scheme, attention is called to the scenic production of the opera Aida that many of you no doubt have seen or heard.

We now come to ancient Greece. To the Greeks we are indebted to the five orders of architecture, of which the Doric, Ionic and Corinthian are the most important. The Greeks were essentially sculptors, and for interior decorations, where models were not employed, plaster casts were utilized into which were impregnated colors. The colors were elemental ones, no shadings, no tintings. There have been and still are theatres standing in this country that have been built and decorated following the lines of the ancient Greek theatres. As an example, the Rivoli Theatre in New York City, is in acceptable representation of a Greek temple.

We now come to the Roman, which absorbs what was best of the ancient Greek architecture and refined it, adding for the first time an element of warmth which they conveyed by means of color. Even to this day no improvement has been made on decorative effects created by means of tiles, mosaics and other glazed surfaces. They combined plaster with color, the secret of which died with them, but remarkable imitations are being made today. The best examples of this style of architecture and decorative work can be seen in any public library or art museum where books that disclose the beauty of ancient Pompeii and the ruined city

STAGE SETTING FOR NEW STANLEY THEATRE, PHILADELPHIA
Designed, constructed and installed by P. Dodd Ackerman Scenic Studios

Different Epochs

(Continued from preceding page)

of Herculaneum are kept. I might add that no living artist or architect has ever improved on what the ancients contributed to art.

The next order of architecture is Byzantine. This is applied to the style of architecture which was developed in Byzantium after Constantine had transferred the capital of the Roman Empire to that city. In other words, the line of demarkation is represented by the superseding of the straight lines with the curve.

Mixture of Styles

The next in succession was the Romanesque and Gothic architecture. This is a mixture of styles. Here, one might say, marked the advent of mural decorations for interior work. For example of styles of architecture and interior embellishment, one has only to look at the photographs of St. Mark's of Venice or the more important cathedrals of France, Italy and Belgium. It will also be apparent to those who have followed the evolution of architecture through these different periods that it is the Romanesque and Gothic that we are indebted to for the scheme of panelling interiors. No doubt this was brought about through the influence of the church. Many theatres in the past and even to this day are employing decorative panels in their auditorium that owe their inspiration to the Romanesque period.

With the Renaissance that followed, this decorative and architectural evolution has been more generally used in theatres than any other style. The word itself means a revival and it owed its birth to the invention of printing. Before this time pictures were the means of conveying information and records. The church through its priests were means of communicating information. With the advent of printing the old order of things was changed. Here color gave way to richly embellished ornament.

Brocades, Velvets, Laces

Now comes the period of construction when the looms of Italy, France, England and Germany hummed with activity in providing brocades, velvets, tapestries, not overlooking laces, all of which were employed to render more beautiful and more artistic the interiors not alone of the great palaces and churches but also of homes. The influence of this period on the theatre is apparent in our buildings devoted to entertainment to this day. There were no limitations as to colors. Everything was provided to afford the eye a vista of pleasure.

The Mohammedan and Saracen influence on architecture, of which a fine example is the Casino Theatre in New York, and other styles of architecture that we have today are derivatives of those that I have briefly sketched above. From this tracery of the evolution of architecture from the earliest periods, we have today evolved the more modern epochs which will be dwelt upon in a succeeding article.

Injunction Suit Is First Gun Fired in E. H. Hulsey-First National Legal Fight

THE first big gun in what will probably be the biggest battle of film distributors to be staged in Texas was fired April 26 when an injunction suit by First National Exhibitors' Circuit of Texas asked to prevent Associated First National Pictures, Inc., from distributing in southwestern territory the film, "Bob Hampton of Placer."

This is the first legal gun to be fired in the battle between film distributors which has already brought two big theatres to Dallas and may possibly bring other interests into the field. Associated First National Pictures, Inc., headed by W. E. Callaway in Dallas, was formed by S. L. Rothafel and H. Schwalbe, both of New York, and officers of the original First National Exhibitors. First National Exhibitors' Circuit is controlled by E. H. Hulsey and is the main distributor for Southern Enterprises, Inc. It contracted to show all First National pictures for a period of 25 years ending 1942

The original company, organized by Rothafel and Schwalbe, leased Texas, Oklahoma and Arkansas territory to the Hulsey interests. Both New Yorkers claim that Hulsey has not been featuring all their pictures but has been running all kinds of releases. Hulsey contends he did this to give his customers the best from all producers.

The Hulsey interests claim the right to the trademark, "First National," with a map of North America. The negative cost of the picture "Bob Hampton," was $4,500, which was paid in advance by the plaintiff and is about 4⅜ per cent. of the actual cost of the film. Interests in Texas, Oklahoma and Arkansas bear 4⅜ per cent. of the cost of every picture made. The plaintiff has advanced $50,000 in negative costs for films not yet completed, it is stated.

The suit charges that Associated First National, Inc., is intending to "gradually absorb and destroy all business of the First National Exhibitors' Circuit" by causing all contracts between producers and the Hulsey interests to be cancelled. In support of this contention it is stated that "one Charles Chaplin" is negotiating with the defendant to produce his pictures in the future. Incidentally the plaintiff sets up a claim for territorial rights for "The Kid," Chaplin's latest release.

Decision Reserved on Warren's Appeal Against Increase of Bond to $25,000

THE Appellate Division of the New York Supreme Court has heard argument and reserved decision on an appeal of Fred B. Warren from an order of the lower court requiring him to increase his bond from $1,000 to $25,000 to indemnify Associated Producers, Inc., for any loss it may sustain by virtue of a writ of attachment against the property of the film concern, pending the settlement of an action Warren has brought to recover $100,000 damages for an alleged breach of contract.

George Edwin Joseph, who argued the appeal for Warren, held that if the $1,000 bond given was not sufficient, that one of $5,000 would be ample, as all the attachment tied up was $59,000 of the defendant's cash in a bank, and he made light of the defendant's claim that a bond of $250,000 should have been exacted from Warren.

Associated Producers, through its counsel, Arthur Butler Graham, however, contended that it has an income from its New York office of $5,000 a week, which would have risen to $15,000 a week if it had not been for the attachment procured by Warren, and that the total weekly income of the defendant has been about $60,000 a week, and that if Warren's own affidavit be taken as true, the total sales for a period of nine months amounted to over $5,000,000.

Graham pointed out that not only did the attachment tie up this cash in bank, but the attaching of its office and films at 729 Seventh avenue caused it to break booking contracts with various theatres, damaging it considerably in excess of the damages claimed by Warren, and all this accomplished by the latter on a bond of only $1,000. For these reasons Graham argued the order of the lower court requiring Warren to increase his bond on the attachment to $25,000 should be affirmed.

Freight Rates Too High

Senator Robinson, of Arkansas, has introduced a bill providing that no increased rate, fare, charge or classification shall become effective as to any carrier in interstate commerce until it has been approved by the Interstate Commerce Commission following an open hearing. "In my opinion," said Senator Robinson, "freight rates are now too high."

Peacock to Produce

The Peacock Productions, Inc., 1900 Commerce street, Dallas, Tex., which has been releasing Clara Kimball Young pictures and educational films made by the Wholesome Films Company, will go into the producing end of the business next fall, according to the manager, M. J. Morrow.

Omaha Film Board of Trade Wins Over Exhibitor Who Charged Trade Restraint

A LEGAL victory for the film companies has just been won in Nebraska where all the distributing companies which operate exchanges in Omaha were sued for conspiracy under the Sherman Anti-Trust Law.

News of the termination of this important suit, in which most of the producer and distributor members of the National Association of the Motion Picture Industry were defendants, has been received by the National Association. The action was brought against the film companies by Charles G. Binderup, of Minden, and involved a claim for $720,000 triple damages. Mr. Binderup alleged that he had been driven out of business by a conspiracy and that the Omaha Film Board of Trade was an instrument in the hands of the film companies which enabled them to monopolize the business and restrain interstate commerce.

A Test of Validity

The Binderup suit has been generally regarded as a test of the validity of the methods of conducting the film clubs and boards of trade. It has been vigorously contested for nearly a year. The action was brought in the United States District Court in Omaha in May, 1920, and was called for trial on April 18, when a jury was impanelled. It was unnecessary to present the defendants' case to the jury. The court held that, considering everything claimed by the plaintiff, no cause of action had been shown and the jury was instructed to find a verdict for the defendants.

Mr. Binderup, who entered the film business in 1911, owned a theatre building in Minden and also one in Franklin. He also had leases on theatres in Alma, Blue Hill and Upland, which he operated through local managers. For several years he conducted a film exchange at Minden, renting film from the distributors in Omaha and serving, in addition to his own theatres, twenty-six other exhibitors in south central Nebraska. It was known as the Binderup Circuit.

His Supply Curtailed

In the spring of 1919 the Omaha Film Board of Trade was formed. Some difficulty developed between Mr. Binderup and several of the Omaha exchanges, and in the summer of 1919 the Omaha Film Board of Trade recommended that the film companies refrain from serving Mr. Binderup with films except for those theatres which he actually owned or controlled by lease. This recommendation was acted upon by some members but not by all.

In November of that year the Pathe exchange was informed that Mr. Binderup had sub-rented a film in a town for which he had no contract with the distributor. A complaint was made to the Board of Trade and Mr. Binderup was notified that when his existing contracts expired Pathe would do no more business with him.

Second Like Suit Won

Hearings were held by the Omaha Film Board of Trade and it renewed its recommendation that the exchanges refuse to serve Mr. Binderup with films for the twenty-six towns in which he had no financial interest in theatres, also recommending that the exchanges refuse to serve him in Minden, Franklin, Alma, Blue Hill and Upland unless he put up $1,000 cash security. This Mr. Binderup refused to do and at the expiration of his existing contracts he retired from business.

This is the second time the film companies have successfully defended a conspiracy charge in Nebraska. The first was brought in the Circuit Court in Columbus by William Swan, an exhibitor of that place. In this suit Mr. Swan sought to recover $326,000 in damages, alleging conspiracy between A. H. Blank and several of the film company members of the Omaha Film Board of Trade. The action was brought under the Nebraska Anti-Monopolies act and Mr. Swan alleged that the film exchanges in co-operation with Mr. Martin, manager for a theatre in Columbus, had conspired to drive him out of business by withholding film from his theatre.

The suit was an outgrowth of charges which were brought before the Omaha Film Board of Trade when Mr. Swan, it was alleged, had over-bought from several of the Omaha exchanges and had refused to lift C. O. D. shipments which were made to him at Columbus.

The Omaha Film Board of Trade offered to adjust the difficulty between Mr. Swan and the exchanges by arranging a schedule whereby Mr. Swan could work out all the film he contracted for. This he refused to do and the exchanges refrained from furnishing him with any more film subjects. In this case the court ruled that no evidence of conspiracy involving the defendants had been proven, and the case was taken out of the jury's hands and a verdict rendered for the defendants.

Wants Pictorial Record of Navy in Foreign Waters

Secretary of the Navy Denby, in a letter to Speaker Gillett, of the House of Representatives, asks for the inclusion of a provision in the naval appropriation bill now pending in Congress of an item of $25,000 to be expended "for the securing of an historical pictorial record of the American fleet in foreign waters."

"The wonderful performance of our navy during the late hostilities can be depicted in no better way and no more vividly brought to the attention than by means of pictures that can be preserved to show the great feats accomplished by the American Navy in the great European War," said Secretary Denby.

Thirty-one States Have Voted Against Censorship During Legislative Season

THE largest number of censorship bills which ever sought to throttle the industry were conceived during the legislative season that is now drawing to a close, and in thirty-one states this sort of legislation has been defeated. During the past week five states have emphatically declined to institute censorship, namely, Ohio, Wisconsin, Michigan, Rhode Island and California.

Other states in which censorship measures were introduced unsuccessfully were Colorado, Delaware, Idaho, Indiana, Iowa, Maine, Minnesota, Missouri, Montana, Nebraska, New Hampshire, New Jersey, New Mexico, North Carolina, North Dakota, Oklahoma, Oregon, South Carolina, South Dakota, Tennessee, Texas, Utah, Vermont, Washington and Wyoming. Censorship was also defeated in the District of Columbia.

A nation-wide campaign against censorship was conducted by the National Association of the Motion Picture Industry, whose membership represents 90 per cent. of the industry. In each state where hostile legislation was introduced, representatives of the association brought the anti-censorship arguments clearly before the legislators and state officials. The restrictive measures were also opposed by representative organizations, such as the American Federation of Labor, women's clubs, parent-teachers associations, welfare workers, clergymen, educators and others in sympathy with the principle that freedom of expression should not be restricted other than by existing police laws and that censorship is un-American and despotic.

Ben Turpin Made Star

Ben Turpin, chief funster of the Mack Sennett comedies released by Associated Producers, Inc., whose uncertain eyes have caused him to be dubbed, "Cross-Eyed Ben, the ladies' delight," has been made a star.

While Turpin has long been considered one of the greatest attractions on the screen this is the first time that Mack Sennett has officially designated him a star in his own right.

Turpin has earned his right to stellar honors through his good work as a screen comedian, and it was his work in "A Small Town Idol," the Sennett special which Associated Producers, Inc., has just released, that determined Mr. Sennett to elevate him to stardom.

The first production which will launch Turpin as a star is "Love's Outcast," a multiple reel comedy which will shortly be released by Associated Producers, Inc., at a date to be announced later. He will be surrounded by a cast of players of the usual Sennett quality.

New Message Service

The Navy Department announces the inauguration of commercial radio communication between the United States and Indo-China via Hawaiian Islands and the Philippines. Plans have been completed whereby commercial messages will be sent from San Francisco by naval radio to Hanoi or Saigon at the rate of 96 cents a word, with an additional charge of 5 cents a word for messages for interior points in French Indo-China.

Bill on Telephones

A bill to prohibit telephone and telegraph companies from entering into any agreement for the transportation of wire or wireless messages in interstate commerce under a contract for transmission whereby they will be relieved from damages directly resulting from their negligence has been introduced in Congress by Congressman Taylor, of Tennessee, and referred to the House Committee on Interstate and Foreign Commerce.

Restricts Film District

An ordinance restricting locations of motion picture theatres in the residence districts of Kansas City, Kansas, has been ordered by the city commissioners to be prepared by H. J. Smith, city counselor of Kansas City, Kansas. Action followed protest by a delegation of citizens against the proposed erection of a theatre at 1412 North Fifth street. A permit for the theatre was refused by the commissioners. As yet provisions of the ordinance have not been worked out.

Owners and Managers Meet in Oklahoma City

The Oklahoma Theatre Owners and Managers Association convened at Oklahoma City, April 26-27, with large attendance of members and visitors.

The Association voted to retain membership with the National Association, also to request all theatres in the State to run one slide free daily for one year for the benefit of the State Association. Resolutions were passed, opposing the leasing or renting of films to non-theatrical associations that charged for admissions.

It was voted to bar Clara Smith Hamon, Henry Star, the Dalton Brothers, Al Jennings and a similar class of pictures from all theatres in the State of Oklahoma. The question of tax on music was taken up and a committee appointed to look after the best interests of the Association. The question of producers acting as exhibitors was discussed, but no official action was taken.

A committee was appointed to arrange for a Grand Movie Ball to be given in honor of Henry Walthall, who is to visit the city in the near future. All of the local theatres extended the courtesies of their houses to the visitors, including the new Criterion Theatre which was opened up for business recently.

The convention adjourned with the election of the following officers: Ralph Talbot, president, Tulsa; Morris Lowenstein, vice-president, Oklahoma City; A. B. Moman, secretary, Shawnee; H. W. McCall, treasurer, Oklahoma City. Tom H. Boland of Oklahoma, together with the officers, compose the executive committee.

Coal Shortage Feared

A study of the stocks of coal on hand for next winter is being made by the Geological Survey as a result of the steadily declining production due in part to high freight rates, which, it is feared, may result in a shortage next year.

Consumption last year, it is shown in a preliminary report just issued, was some 8,000,000 tons in excess of production, the deficiency being made up by a draft on consumers' stocks. The production for the first four months of this year, it is stated, is considerably below current requirements, even in the present atmosphere of business depression.

North Carolina Hoover Fund Total, $3,709

In North Carolina the picture theatres raised $3,709.24 for the Hoover fund. In the original statement of returns from various states they were credited with $1,016.50. The additional amount of $2,692.74 has been reported to Charles C. Pettijohn, acting chairman of the motion picture division of the Hoover relief campaign. The report came from H. B. Varner, of the Lyric Theatre, Lexington, N. C., who was regional chairman.

The industry's contribution to the Hoover fund has new passed the $2,700,000 mark. Mr. Pettijohn says there is reason to believe that it will exceed $2,800,000 before all the belated returns have been received.

Belgian Children Forbidden Picture Shows

A considerable flurry has been caused in Belgium by the inforcement since March 1 of the new law on picture houses which forbids the admission of children under 16 years of age, it is reported to the Department of Commerce by Trade Commissioner Samuel H. Cross, at Brussels. Belgian picture theatres are largely fed by American films.

An anomaly of the restriction is that as first interpreted it has prevented the continuance of educational matinees for school children organized by certain Belgian societies. In some communes it is estimated by theatre owners that the enforcement of the new law has cut down attendance by 60 per cent., and since the communal, provincial and national taxes may amount to as much as 43 per cent. of the gross receipts, the consequences of such a cut in clientele may be expected to have an unfavorable affect on the extension of cinemas in Belgium.

$10,000,000 Company to Build Many Small Houses

Joseph Renihan, John A. Powell and Elmer E. Jewell of Grand Rapids are named as incorporators with Mark Braun of Chicago of the Mark Braun Amusement Company, which was chartered recently by the State of Delaware with an authorized capital of $10,000,000, the first issuance of which is fixed at $1,000,000.

The corporation proposes to build picture houses in the smaller cities and towns, enlisting local capital in the project. Mr. Braun explained that the corporation will produce its own films and asserted that a studio costing $100,000 has been purchased in Los Angeles.

To Take Vacation

William D. Taylor, Paramount producer, will shortly take a vacation of several months duration to rest up after a busy season. He has not decided where he will go. Taylor recently completed production of a Paramount picture starring Ethel Clayton and adapted by Julia Crawford Ivers from the play by Henry Arthur Jones, "The Lifted Veil."

Back from Europe, Goldwyn Sees No Need for Alarm at Competition of Foreigners

RETURNING from a three months' tour of England, France, Germany and Italy, Samuel Goldwyn, president of the Goldwyn Pictures Corporation, aimed a blow at the movement to check the importation of motion picture productions.

"Producers of other nations have made pictures for an appeal only on their own soil. But the American industry has become prosperous because it made pictures for the world. Restrict America's pictures to our own country and you put us in the same isolated position as those countries which have not yet learned to make productions of universal interest.

"Actors' and directors' salaries have been high and employment plentiful only because American pictures entertain the world and not just America. Limit the market, cut off the foreign countries and you'll see the corresponding cut in salaries and employment.

Nothing to Fear

"There is no sound argument, economic, artistic or otherwise, which favors a restrictive movement against films made abroad.

"We have nothing to fear from Europe in the matter of competition. We have already seen the cream of the German product in American theatres. The average standard of European pictures is far below ours. And even if Europe is to produce great photoplays, America wants to see them and to benefit by them. No matter what countries in Europe exercise a restriction, we should keep our barrier down. We do not restrict books, plays, operas or paintings from Europe, and there is less reason for us to restrict motion pictures. Perhaps on motion pictures depends a greater world understanding.

"As for Germany, it is no exaggeration to say that less than 2 per cent. of the German pictures will be fit for presentation here. Italy is the leading producer in Europe. The nation that gave us 'Cabiria' and 'Quo Vadis' has been busy in the art of the screen, and if there is any tremendous contribution to the photoplay to be made within the next year it will come from the Italians."

Congress Shelves Bill Asking Daylight Saving

There will be no national or sectional daylight saving legislation by Congress at this session, according to action taken by the House Committee on Interstate and Foreign Commerce. The committee in executive session had before it three or four bills, including the so-called Dallinger bill, providing daylight saving in the first or Eastern time zone.

It was the consensus of opinion that there was not sufficient demand to warrant taking up these bills with a view to reporting them out. Cognizance was taken of the action of several state legislatures. Maine, New Hampshire and Connecticut have shown a marked opposition to the proposal. New York state has local option, and the Pennsylvania legislature failed to take action. New Jersey cities advocate daylight saving, while the farming sections take the reverse position. The entire West is opposed to the plan.

Producers Plan Fight on Missouri Deposit Law

Are the big producers going to pull out of Missouri because of the Penzel contract deposit law? In certain well informed circles it is said the big eastern headquarters have definitely decided to fight this measure to the last ditch, and, if necessary, to sacrifice their business in the state rather than submit to its provisions. The measure was signed by Governor Arthur M. Hyde early this month and will go into effect within the next few weeks.

The deposit bill was lost in the scuffle while the film interests of the state were greatly excited over the danger of some Sunday Blue Laws and a censorship measure slipping through at Jefferson City. It is even whispered that certain exhibitors in the western and northern sections of the state traded anti-censorship votes for ballots favorable to the deposit bill.

There is also some talk of forming a St. Louis film credit men's association incorporated along the lines of the St. Louis Credit Men's Association.

Nebraska Passes Censorship Bill But Governor Promptly Vetoes It

THE Nebraska Legislature, just a few minutes before finally adjourning, passed the drastic censorship bill proposed by the State Welfare Commission, providing a board of three censors to pass upon every film for an inspection fee of $2 a reel, banning those which came under certain and numerous classifications. Ten minutes after the legislature adjourned, Governor S. R. McKelvie vetoed the bill. This leaves Nebraska without statuatory regulation of motion pictures for at least another two years.

The session was marked by the vigorous promotion given the censorship measures, ten of which were before the solons at one time. The newspapers of the state at once took, and have held, an attitude of opposition toward such legislation. They are now engaged in heaping editorial commendation upon Governor McKelvie.

Governor McKelvie, in vetoing the bill, said:

"There are many reasons why I think this is not good legislation. I might refer to the danger that lurks in the creation of additional boards and agencies of government, the need for which is doubtful and the burden of taxation for the maintenance of which is ever increasing; or I might point out the fruitful field of dissention and discontent and resentment that is developed in the public mind by this sort of regulatory legislation. But these are of minor importance when compared with the larger theory of free government as it is provided in our fundamental law and as we have always cherished it and believed in it. Therefore it is upon this point that I shall dwell."

As he indicates, the governor devoted most of his statement to explaining why such legislation would conflict with the theory of free government.

Schenck Against Import of German-made Pictures

Joseph M. Schenck, president of the Norma Talmadge and the Constance Talmadge film companies, and producer of many feature and special productions, takes a firm stand on the question of the importation of German films into America, and allies himself with those who believe in making every effort to abolish the German-made pictures.

He has three reasons for his prejudice against German pictures. First, an influx of such films would throw thousands of our own people out of work. Second, the German government has placed an embargo on our films. Third, because the profit on these pictures goes to "some shrewd American who has had nothing to do with originally conceiving or presenting the idea, but who finds it easier to capitalize other men's brains than his own."

MOVING PICTURE World

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ALLIED PRINTING TRADES LABOR COUNCIL NEW YORK CITY

This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

THROUGH the contractual arrangement announced by Hiram Abrams, president of United Artists Corporation, George Arliss becomes the first addition to the original big four stars with which the United Artists began business on their own account. It may be said in congratulation to Mr. Abrams and the artists that the addition of so great a player is vastly to their credit and his membership in the group will add to its already brilliant lustre.

George Arliss is one of the few really great actors of this generation. A man of brains and taste and an artist of exquisite finish. He benefits all the world of moving pictures by contributing his genius to the screen. We extend to him our felicitations and to his associates our hearty greetings of satisfaction.

Each great contribution to the brains and to the art of picture making means farther progress, greater stability and a surer future. Mr. Arliss is an outstanding figure whose supreme talents and compelling personality have endeared him to the American people. His Disraeli is a classic and we are glad to write that this will be his first production in the new association.

Reputation Is Fine Entertainment

EYES misty through tears shed over the horrors of foreign film invasion are herewith advised to dry up and brighten and subjoined is one of the reasons why. The new big production, American made and entirely American in conception, development and treatment, will give cheer to the lachrymose and solace to the sorrowing.

This new big production is Reputation, a Universal presentation in which Mr. Laemmle reasserts his right to be called a factor in the large activities of large picture making. Builded on lavish lines, with a chief purpose of seizing and holding the interest of the spectator, it succeeds tremendously.

In Reputation, the big moment of the play is unquestionably one of the most dramatic and most absorbing in the history of the screen. Its dramatic novelty lies in the playing of an audience on the screen against the audience viewing the picture, with Priscilla Dean as the dramatic pivot on which the action revolves. Tensity of suspense inspires an eagerness in the spectator which is justified and satisfied by the result.

Miss Dean in the portrayal of three roles is remarkably able in their enactment and where double exposures are used the result is so natural that the idea of double exposure is entirely forgotten by the spectator. This is refreshment to the lover of dramatic art in moving pictures. It marks a stride forward where the trick is made to serve a purpose and conceal its presence rather than to stand out as a trick.

Reputation is one of the really great feature productions of the year. It is a drama about drama. Whatever flaws it has are forgotten in the compelling sweep of feeling which carries the heart of the spectators into and along with the action of the play. Above all it is supreme entertainment. We congratulate Mr. Laemmle and his artists on this accomplishment. It is another great advance toward the goal we all are striving for—the goal of absolute, complete and satisfying entertainment.

ARTHUR JAMES.

Consensus of Published Reviews

Here are extracts from news available at press hours from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

Made in Heaven

(*Tom Moore—Goldwyn*—4,684 *feet*)

M. P. W.—You will be nicely entertained in this Goldwyn production, chiefly for the reason that Tom Moore makes such a likable young Irishman out of the fire laddie and is surrounded by such a charming collection of attractive young women.

N.—Fire scene best part of unreal story that fails to impress.

T. R.—This is a bright and amusing comedy drama, well directed and presented by a clever cast.

W.—Tom Moore in another pleasing light comedy offering.

Peck's Bad Boy

(*Jackie Coogan—Irving Lesser*—6,000 *feet*)

M. P. W.—Jackie remains an adorable cherub, no matter what he does, and his pranks will delight Ma and Pa and the youngsters in front of the screen.

N.—Is a box-office bet that, properly handled, should bring the S. R. O. sign out with regularity.

E. H.—Is a genuinely delightful picture.

T. R.—Exhibitors may find it a lucrative box office asset on the strength of Jackie Coogan's name.

W.—Will keep the S. R. O. sign busy.

Black Roses

(*Sessue Hayakawa—Robertson-Cole*—5,700 *feet*)

M. P. W.—The story is unadulterated melodrama, but it is cleverly put together and holds the interest throughout.

N.—Hayakawa has entertaining mystery picture picture here.

T. R.—Should meet with the approval of the great majority of people who see it and go over unusually well where the star is a favorite.

W.—Another really entertaining offering from Hayakawa.

Her First Elopement

(*Wanda Hawley—Realart*—4,212 *feet*)

M. P. W.—The basic idea is well enough, but it has been worked out with too many complications and too frequent shift of scene.

N.—Feminine patrons may enjoy it, but it is no attraction for sophisticated audiences.

E. H.—Will be generally liked. The story of the frustrated scheme of an actress to marry money.

W.—Some amusing situations and a good production is Wanda Hawley's latest.

T. R.—Offers an ingenious comedy drama plot with a diverting and wholly unexpected twist at the finish.

Lavender and Old Lace

(*Featured Cast—Renco*—6 *reels*)

M. P. W.—Most persons will respond to its emotional appeal.

N.—Beauty of this delicate romance is kept intact.

T. R.—Here is one of the sweetest and cleanest stories that has been filmed in some time.

W.—A bit of comedy relieves rather unhappy story.

Seven Years' Bad Luck

(*Max Linder—Robertson-Cole*—5 *reels*)

M. P. W.—Robertson-Cole has an extraordinary and at the same time uproariously funny farce comedy in "Seven Years' Bad Luck."

N.—Unquestionably Linder's best picture to date.

E. H.—Novel and original, high grade and wholesome, founded upon the theme of superstition. Will be liked everywhere.

W.—Fine comedy number and good work by comedian.

Uncharted Seas

(*Alice Lake—Metro*—6 *reels*)

M. P. W.—Is a dramatic but rather unpleasant story starring Alike Lake.

N.—Mechanical plot and stilted characters in this one.

E. H.—Contains some remarkable photography, but is weak in plot.

T. R.—The whole picture, while presenting a convincing study in human passion and weakness, is clean and worthy the attention of all exhibitors.

W.—Fair entertainment, but story lacks punch.

Number 17

(*George Walsh—Fox*—5 *reels*)

M. P. W.—A picture thriller that teems with the glamour of metropolitan life and the mystery and crime of Chinatown.

N.—Convenient melodrama carries some excitement.

E. H.—Better than other late Walsh pictures.

T. R.—There are enough thrills in this picture to supply material for a goodly-sized serial, but in addition to its forceful qualities it possesses a well developed plot, exceedingly melodramatic and strong in human interest.

The Traveling Salesman

(*Roscoe Arbuckle—Paramount*—4,515 *feet*)

M. P. W.—It makes an amusing vehicle for the corpulent star, affording him plenty of chances for a display of his unique style of fun-making.

N.—Fatty Arbuckle has an interesting picture here.

T. R.—Exhibitors will make no mistake in booking this clean and sparkling comedy.

W.—Should go over well enough with folks who like star.

I Am Guilty

(*Louise Glaum—Associated Producers*—7 *reels*)

M. P. W.—The story is strongly dramatic, verging on the melodramatic, and concerns the fortunes and trials of an ex-chorus girl when she marries a wealthy lawyer.

N.—Mystery story carries a trick finish and much melodrama.

E. H.—It is a trite story and will draw in proportion to the popularity of the star.

T. R.—It is most decidedly not one of the best pictures Miss Glaum has appeared in.

W.—Surprise ending compensates for otherwise unattractive offering.

Hush

(*Clara Kimball Young—Equity*—6,000 *feet*)

M. P. W.—"Hush" is a problem play. Matters are brought to a satisfactory climax, but not until an unlovely exhibition of human weakness has been paraded before the eyes of the onlooker.

N.—Interesting picture on a familiar theme.

E. H.—An elegantly produced picture with a domestic entanglement theme.

T. R.—A splendid story is well taken care of by a thoroughly capable cast of players.

W.—Star brightest spot in unconvincing story.

SIXTY REVIEWS

Published in this and the Two Preceding Issues of

MOVING PICTURE WORLD

Compare This with the Service Furnished by Other Publications of the Industry

Read This Week's Reviews

On Pages 205, 206, 207, 208, 209 and 210

To Place Four Groups of Jolly Journeys Around World at Disposal of Exhibitors

E. W. HAMMONS, president of Educational Film Exchanges, Inc., after five years can now utilize a plan helping exhibitors that has been in his mind since the time way back in his career when he was handling only scenic pictures. The plan is to so group scenic releases as they happen to group scenic photoplays that instead of offering scenic releases as they happen to arrive in the market, hit or miss, with no geographical sequence, he is to place at the disposal of exhibitors, shortly, four groups of jolly journeys, that will enable the exhibitor to actually take his spectators around the world in motion pictures.

There will be forty pictures, all in one-reel lengths, in the four groups, ten in each, and so arranged that an exhibitor can exploit each group as is now done with serial pictures. The first offering will be known as group "A" and take spectators through Holland, Switzerland, Spain and Italy. Group "B" is known as the Oriental arrangement and is made up of fine selections taken in Samoa, Philippines, New Zealand Islands, China, India and the South Seas. In this collection is one also from Palestine. Group "C" starts with the finest works of Robert C. Bruce in Alaska, continues down through Canada and embraces Northwestern United States. Group "D", the last of the collection, has its scenes staged in Southwestern United States, Central and South America.

In announcing the completion of his collections, Mr. Hammons said: "I have watched the growth of scenic photoplays for seven years. For five years of that time I handled a series of pictures that might very well be described as 'vacation' pictures. I have always believed that we did not do enough for the average patrons of our screen whose circumstances did not allow them the opportunity to travel. I did not want to educate them at all. I did not believe that people patronize the screen to be preached at, but I did want to start them on a visual journey around the world."

Howells Demands Receiver for National Film, Alleging It Settled with Revier

THAT a settlement has been effected between the National Film Corporation of America and Harry Revier without consulting the wishes of David P. Howells, Inc., party defendants to the suit brought by Revier against both, in which he sought an accounting of the receipts from the production of "The Son of Tarzan" and a share in the profits, has been disclosed through the action of Nathan Burkan, counsel for Howells, who has obtained from Supreme Court Justice McAvoy an order requiring the attorney for the National Film Corporation to appear before a referee and testify regarding the settlement.

Burkan alleges knowledge that in making the settlement National Film paid Revier $8,000 and guaranteed him 12½ per cent. of the profits from the exhibition of 'The Son of Tarzan." Burkan says he intends to use the deposition of the two attorneys, on a motion he will make for a receiver for the National Film Corporation, "as the question is now moot and no longer an actual controversy between the parties."

Revier claimed he had a contract with the National Film Corporation for the direction of "The Son of Tarzan" at $250 a week and 12½ per cent. of the profits. When Howells arranged the distribution they ratified the contract made with Revier by Harry Rubey, president of the National Film. Revier alleged the defendants breached their contract with him without cause, and that they derived and are still deriving big profits from the exploitation of the picture.

Second Northwest Showman Beats Blue Law Advocates

Manager B. C. Brown of the Star Theatre, Viroqua, Wis., was arrested recently, charged with operating his house on Sunday in violation of the blue laws of the state. Mr. Brown's arrest followed the filing of complaints against him by radicals who circulated a petition in the town.

Mr. Brown was defended by Robert A. Hess, attorney for the Wisconsin Exhibitors' Association. Mr. Hess flayed the instigators of the action as leaders of the movement in America to nullify the efforts of the American soldiers to establish freedom. The trial created widespread interest and the courtroom was crowded. The jury was out only a few minutes and returned a verdict of "Not guilty."

This is the second victory of Wisconsin exhibitors against the cohorts of intolerance within the last few weeks. William Tracy, manager of the Gem Theatre, Platteville, Wis., was arrested and freed by the jury two weeks ago. His arrest was caused by the W. C. T. U. of Platteville.

Investigating Ontario Moving Picture Bureau

The official investigation into the moving picture bureau of the Ontario government, which has been conducted at Toronto under the chairmanship of J. W. Curry, K. C., head of the public accounts committee of the provincial legislature, has brought out some interesting revelations.

It was submitted that the bureau had been billed twice for some pictures, and it was alleged that several one reel subjects had been listed and billed under two different titles so that the government had paid twice for the one reel. It was also said the government had been charged full price for all film, both negative and positive, which had been exposed by the producing company in the making of short releases for the government's library.

The investigation had been ordered as a result of a request which had been placed before the Ontario Legislature regarding the expenditure during the past year of $100,000 for film.

Asks Dissolution

Seeking to have his partnership dissolved and a receiver appointed, Stephen P. Hetteberg, Cincinnati, filed suit in Common Pleas Court at Cincinnati last week against Herman Eger, his associate in a partnership known as the Central Film Company, of that city. Hetteberg alleges that Eger is incapable of handling the business and refuses to make proper division of the profits. He seeks to have the courts compel Eger to pay him his share of the profits and to make an accounting.

WE ALWAYS ENVIED A KING AND NOW MORE THAN EVER

It seems to be a sort of a satisfactory life according to these scenes of Syd Chaplin and a beauteous Jane in "King, Queen and Joker," a Paramount Picture

Carl Laemmle to Formulate Autumn Plans for Universal at Chicago Sales Meeting

THE biggest gathering of Universal officials held in many months will take place Sunday and Monday, May 8 and 9, at the Chicago offices of the Universal Film Exchanges, when Carl Laemmle, president of Universal, will confer with his district and branch chiefs from all over the country regarding Universal 1921 fall policy.

Mr. Laemmle, who now is in New York, will be accompanied to Chicago by Harry M. Berman, general manager of exchanges; P. D. Cochrane, exploitation director, and other officials. Among the high sales officials who will await him in Chicago are Herman Stern, district manager for Canada; E. J. Smith, district manager for the Atlanti cdivision; Art Schmidt, district manager for the Middle West.

Many innovations in Universal release schedules are promised for next season as a result of the forthcoming conference. It is reported that Universal plans radical changes in the handling of its short subjects, and that an adjustment in its feature and super-production releases is contemplated. Mr. Laemmle, it is understood, intends to question his sales chiefs thoroughly on these changes before actually making any suden shift in Universal's present release methods.

The main attraction of the convention will be devoted to Universal's promised Jewel productions. There are now four super-productions under way at Universal City, at least two of which will be ready for early fall release. They are "Foolish Wives," the von Stroheim spectacle of Monte Carlo, which is in its last month of actual production work, and "Fanny Herself," the new Tod Browning production being filmed from Edna Ferber's story of that name. Two Universal-Jewels are just being put into production. One is Priscilla Dean's new special, "Conflict," adapted from Clarence Buddington Kelland's novel of that name, and the other is Harry Carey's first Universal-Jewel production, yet unnamed.

The probable release dates of "Conflict" and the Carey picture are said to be problemtical at this time, since actual production on them may last well into the fall. It is explained by Universal officials that time is not a factor in the making of Universal-Jewel pictures. "Foolish Wives" is pointed out as an example of this policy. Von Stroheim began preparations for its production last summer and actually began "shooting" in the fall. "Outside the Law" took eight months in production.

P. D. Cochrane, Universal's exploitation expert, will spend considerable time during the Chicago convention furthering the exploitation of Universal's latest Universal-Jewel release, "Reputation," starring Priscilla Dean.

The national exploitation drive for "Reputation" is just getting under way. Mr. Cochrane will outline plans to the assembled exchange managers by which they are to exploit the picture in their territories and tie-up with individual exhibitors in the proper presentation of the Dean special. Universal has found in the exploitation of "Once to Every Woman" and "Outside the Law," that actual and practical aid to the exhibitor in putting over such pictures is the best possible service that the producer can supply.

Such a policy of actual exploitation for individual exhibitors by experts of Universal's exploitation department, will be carried out and enlarged in the distribution of "Reputation," it has been announced.

Mr. Laemmle recently returned from Universal City where he personally supervised the production work for several months. He will discuss with his sales managers the merits of the Universal pictures he has seen in the making, and will solicit their advice as to the needs of exhibitors who favor Universal pictures.

Baum Studies Business on Tour of Exchanges

Louis Baum, sales manager of Joan and Equity Pictures, returned this week from a two-month tour of exchange centers as far west as Denver. He stopped at Cleveland, Cincinnati, Chicago, Indianapolis, Detroit, Kansas City, St. Louis, Milwaukee, Minneapolis, Omaha and Denver. The tour was undertaken with an idea of studying the trend of business conditions in the industry.

Baum was not interested in sales this time, as practically all of the Joan and Equity state right product has been disposed of for the entire country. His aim was to follow up the success of the pictures he sold exchangemen some months ago, and to assist as far as possible in lending every co-operation to make Joan and Equity pictures profitable.

Goldwyn Executives Off to Culver City for Convention of the Branch Managers

GOLDWYN executives have left for the Goldwyn studios at Culver City, Cal., where the branch managers' convention is scheduled for next week. In the party were Alfred Weiss, vice-president; A. S. Aronson, vice-president and general sales manager; Howard Dietz, director of advertising and publicity; and Eric Schay, assistant treasurer. F. J. Godsol, chairman of the board of directors, has been on the West Coast for several weeks.

Managers of all twenty-two Goldwyn exchanges have been called to the convention and those east of the Mississippi left the middle of this week. Goldwyn executives wish to bring their branch managers into closer touch with the actual production of motion pictures whose marketing they are to superintend for their districts the coming year. Many of the big fifth year productions will receive advance showings at the studio projection room for the managers' benefit. Mr. Aronson will formulate a sales campaign for each big feature.

The branch managers will also be brought into personal touch with several of the famous authors now writing scenarios for Goldwyn and get their views on artistic phases of production. Rupert Hughes, now at the studios in connection with his two new pictures, "Dangerous Curve Ahead!" and "The Old Nest," is listed among the speakers at the business sessions of the executives and branch managers. Others who will address the salesmen are Mr. Godsol, Mr. Aronson, Mr. Weiss, Mr. Dietz and Mr. Schay.

GOLDWYN EXECUTIVES OFF FOR CULVER CITY FOR CONVENTION

Officials to address branch managers next week—From left to right they are: S. Eckman, Jr., manager of the New York exchange; A. S. Aronson, sales manager; Alfred Weiss, vice-president; Howard Dietz, director of advertising and publicity, and Arthur Lucas, Atlanta branch manager

Premier Showing of "J'Accuse" Is to Be Held at Ritz-Carlton Hotel, May 10

ABEL GANCE, French dramatist, author and producer of "J'Accuse," arrived in New York recently on the "Lafayette," as the guest of Marc Klaw, to witness the premier showing of his film at the Ritz-Carlton Hotel on May 10. In an interview with a Moving Pitcure World reporter, he expressed himself as unalterably opposed to motion picture censorship.

Mr. Gance is a member of the French censorship board, which includes leading deputies, senators, members of the Ministry of Fine Arts. He is the only motion picture director on the board, and was chosen because of his great success in this particular field.

"I am against censorship," Mr. Gance said. "Motion pictures are an art. Art is truth. The truth cannot be censored."

Mr. Gance, whose film, "J'Accuse," has already stirred audiences throughout Europe, bespoke an entente between America and Europe based upon an interchange of films. Mr. Gance has already proposed to French official authority the establishment of an international film exchange at some neutral city, such as Brussels or Geneva, where international rules and formula would be established. Such an exchange, Mr. Gance believes, would make for greater international amity and friendship, and at the same time have a great influence in betterment and improvement of motion pictures themselves.

Discussing the French attitude towards American motion pictures, Mr. Gance stated that they were the most beloved of all films, but the French are cutting American films because they think they know the French public better than do the American producers.

"J'Accuse," which Marc Klaw, Inc., is to show in New York early this month, is one of the first great French films to be shown in this country since the war. A private showing of the film was arranged for King Albert of Belgium on board ship on his recent trip to South America, in response to his expressed desire.

More than $1,000,000 Was Involved in Incorporation of Companies Last Week

PASSING the million dollar mark in the total capitalization represented, nineteen motion picture companies were incorporated in New York State last week, with a total capitalization of $1,356,000. The lowest capitalization was $1,000, the highest being $600,000, the majority ranging from $25,000 to $100,000. The companies, with the capitalization of each, as well as the directors, are as follows:

Greater Arts Pictures, New York City, $100,000, Morris R. Black, Benjamin Farber, James J. Blanchard; Blossom Realty Corporation, New York, $10,000, H. H. Feldstein, Eman. Schoenzeit, Nathan Rothenberg; Western Pictures Corporation, Nyack, $20,000, Bert Lubin, H. G. Kosch, A. H. Sawyer, New York; Clafra Corporation, $1,000, New York; Inter-County Theatres Corporation, $600,000, Brooklyn, Max and Adolph Barr, Nathan Stern, Brooklyn.

Tony Sarg-H. M. Dawley, Inc., $10,000. Isaac Schmal, Benjamin Abraham, Sylvia Taubenhaus, New York; Rollo Sales Corporation, $10,000, S. J. Rollo, Charles F. Hahn, Edward A. Pinchon, New York; All-Story Films Corporation, $50,000, C. J. Harris, George B. Bender, E. S. Merrill, New York City; Graphic Presentation Corporation, $10,000, R. W. Chubb, New York· Carl W. Painter, Brooklyn; Irving Reynolds, New York; Longacre Film Corporation, $5,000. B. H. Bernstein, Abraham Bernstein, Rae Seixas, New York.

Castlebridge, Inc., $100,000, Philip Kobbe, Woodruff Sutton, W. H. Adams, New York; Blue Jay Comedies, $50,000, H. B. Moore, Max Reich, L. E. Cawley, New York; S. R. Z.-Panorama Amusement Co., Brooklyn, $20,000. Elie Schachnowitz, Meyer Rosenthal. Barnet Zuckerman, New York; Monumental Film Corporation, $225,000, Martin Muller, Edward J. Vollbehr, C. E. Menzel, New York.

Mayo Productions, $10,000, George Hilgenstuhler, J. H. Minderman, H. M. Manney, Brooklyn: Charlie Nordlie, Inc., $25,000, William H. O'Brien, M. E. Cassidy, J. E. Benjamin, New York; Films of Industry, $60,000, N. H. Friend, C. S. Hervey, M. L. Lesser, New York; McKinley Playhouse, $25,000, J. E. Malino, Mr. Godfrey, B. B. Mead, New York; Marconi Amusement Corporation, $25,000, Gabriel D'Amato, James Fennimore, F. L. Frugone, Brooklyn.

Kingsway Theatre Opens; Milfred Company's Fourth

The Kingsway Theatre, opening April 27, at Kings Highway and Coney Island avenue, Brooklyn, added a fourth winner to the trio already successful under the management and ownership of A. H. Schwartz, H. Clay Miner and their associates of the Milfred Amusement Corporation.

The house, seating 2,500, is of the most modern design. The concert orchestra and a large organ add zest to pictures projected by the battery of latest model machines.

Courteous attendants, restful lounge and smoking rooms, writing and "chat-together" corners, plentiful exits and seats both comfortable and especially arranged for clear sight of the screen and quick emptying of the house, insure a big and constant attendance.

Witwer to Write for Moran

Lee Moran, Universal's leading comedian, will hereafter have vehicles worthy of his skill, promises Universal. Arrangements have just been made with H. C. Witwer, one of America's foremost humorists, to supply Lee Moran with comedy stories for screen production.

Witwer is one of the four highest paid writers of humorous stories in America. The first story he wll provide for the use of Lee Moran is called "Robinson's Trousseau" and was recently published in the American Magazine, is said to contain sufficient fun to brighten a half dozen comedy features. Lee Moran will use it for his next two-reeler.

New Theatre Company Formed in Newark, N. J.

The Ascher-Halsey Theatre Corporation filed its articles of incorporation May 3 at the County Court House, Newark, N. J. The new concern will hereafter conduct the Gayety Theatre, Market and Halsey streets, Newark, formerly a burlesque house, as a moving picture theatre. After extensive alterations the house will be reopened May 14.

The incorporators are Sidney Ascher and Joseph A. Jacobs, both of New York, and Amelia B. Davis, of East Orange. The capital stock is $50,000, divided into 500 shares of $100 each.

Monte Blue Ill

Serious illness has again invaded the Lasky studio at Hollywood, this time Monte Blue being the victim. The popular Paramount leading man was stricken with appendicitis a few days ago and was taken to the Pacific Hospital, Los Angeles, where he was operated upon. It is expected he will have recovered completely in a few weeks.

Sues for $2,500

Alleging that the World Motion Picture Corporation, Peter C. Heideberger, Alfred Walker, John C. Knief and A. E. Fiegel, allowed a promissory note for $2,500 to go to protest when it fell due on March 23 last, Samuel Opler, Inc., has filed suit in the New York Supreme Court to recover the value of the note with interest from December 23 last.

Less Politics
and
more mutual understanding
this is
the need
of the
Moving Picture Industry

Big Associated Producers Sales Drive Planned by Lichtman for May and June

GENERAL MANAGER AL LICHTMAN, of Associated Producers, Inc., announces for general release during May a formidable and promising array of special productions. The schedule announces Mack Sennett's "Home Talent," a full length special, for May 22; "I Am Guilty," a J. Parker Reed, Jr., production featuring Louise Glaum, for May 1; "Mother o' Mine," a Thomas H. Ince production dealing with a theme of universal interest, for June 5; "The Broken Doll," an Allan Dwan special, for June 12; "The Foolish Matrons," a Maurice Tourneur special with an all-star cast, for June 19; "The Ten Dollar Raise," a J. L. Frothingham production, for June 26; and a two-reel gem of comedy by Mack Sennett entitled "She Sighed by the Seaside," for May 8.

"In offering to exhibitors these unusual productions I am firm in the conviction that here is an array of pictures that can not fail to make an impression upon any audience," said Mr. Lichtman.

"Exhibitors who have already played Sennett's 'A Small Town Idol' know by experience what drawing power these great comedies have. In 'Home Talent' we submit an attraction that is in every respect just as sure fire. Ben Turpin, who needs no introduction, is in it, of course, and so are the rest of the famous Sennett fun makers. Every exhibitor knows that the fact it is a Sennett Comedy with Ben Turpin in it is enough for any audience.

"'I Am Guilty!', J. Parker Read, Jr.'s, production featuring Louise Glaum, strikes a new high note of artistic excellence. It shows Miss Glaum in the best role of her career, a sympathetic, appealing part that will win her thousands of new admirers. The story is big and fine in its elemental appeal and I have every reason to believe that it will make a hit anywhere.

"'Mother O' Mine,' a Thomas H. Ince production, deals with a theme that is close to the hearts of people of every degree. Its appeal is tremendous because it concerns a weakness in the social order of things that affects every person individually. This production comes up to the highest sandard ever set by Mr. Ince and will long be remembered as an example of the ideal motion picture.

"In 'The Broken Roll,' an Allan Dwan production, Associated Producers offers to exhibitors a splendid feature of undoubted quality, one of the greatest attractions of the year. This production has been made with the usual care and fidelity to truth that characterizes all of Mr. Dwan's pictures, and from the sales point of view it leaves nothing to be desired.

"Maurice Tourneur's 'The Foolish Matrons' is a box-office picture from the ground up. Not only has it a superb title, but the story, the cast and the production as a whole make it a rare bit of screen art. It is one of Tourneur's finest pictures and its box-office value is tremendous as any live showman can tell at a glance.

"'The Ten Dollar Raise,' a J. L. Frothingham production, is another superior feature that will add cash and glory to any exhibitor. It is a comedy drama of throbbing, pulsing life by Peter B. Kyne, as fine a thing as the screen has seen in many a day.

"Sennett's gem, 'She Sighed by the Seaside,' is a feature in itself. While only two reels in length it deserves the headline position on any bill. It proved its great value recently when it played to capacity houses for three solid weeks at the New Symphony Theatre in Los Angeles.

"With such a bang-up line of offerings there is no reason why May and June should not banner months for Associated Producers and its exhibitors. Knowing as I do what constitutes an exhibitor picture, I am confident that these seven productions will roll up not only new sales records for us, but also new profit records for any exhibitor who plays them.

"These releases are the first of a series of unusual productions which Associated Producers will distribute during the year."

New State Right Exchange to Be Opened by Spanuth

H. A. Spanuth, president of the Commonwealth Pictures Company, announced after his recent trip to New York that he would open a state right exchange to be known as the Commonwealth Film Exchange, at 746 Wabash avenue, about May 1. In several new contracts he closed for the Northern Illinois and Indiana rights to twelve features, twelve Newly-Wed comedies and seven Midget comedies. Among the specials in the group of features are "A Daughter's Strange Inheritance," one of the earlier productions featuring Norma Talmadge; "You Find It Everywhere," a Booth Tarkington story starring Catherine Calvert and Herbert Rawlinson, and "The Lure of the Orient," all of which will be released early in the summer. One of the novelties is a Norma Talmadge re-issue in two reels, "Janet of the Chorus," which is reported to have never been shown. The Newly-Wed comedies are in one reel.

Announcement Brings Flood of Inquiries Concerning Marion Fairfax Productions

ADVERTISEMENTS announcing the formation of Marion Fairfax Productions have brought a flood of inquiries from exhibitors as well as distributing organizations, according to John Jasper, manager of the company. Offers for the distribution have been received from practically every large releasing organization. Exhibitors everywhere have inquired as to the method of distribution and the release date for "The Lying Truth," the initial picture.

"We have purposely withheld all effort effecting the distribution of Marion Fairfax Productions," says Mr. Jasper. "At present we are concentrating our entire energies to making a good picture. Every person in our company is devoting his or her entire time in this one direction. The manner in which our announcement in the publications of the industry concerning the formation of this company has been received in the trade has far surpassed our own expectations.

"In the formation of this producing company we have tried to establish our organization along business lines. We do not depend upon the distributor for our finances nor are we tied up in any unbusiness-like financial arrangement with outside interests. Our company is financed by persons in it who have ample means.

"When 'The Lying Truth' is finished we will sell it for what it is worth. This, we believe, is the fairest method both to the distributor who handles it and ourselves. In 'The Lying Truth' we will have a concrete sample of what Marion Fairfax Productions are and will be. We believe this plan will be welcomed by distributors who are tired of the worries caused them by producers constantly demanding finances. We believe this plan will work out to the best interests of the exhibitor, for he will not be asked to pay a rental by the distributor that is entirely out of proportion with the merits of the picture.

THEY KEEP THE BALL A-ROLLING

Herman Wobber, San Francisco Manager; S. R. Kent, General Manager of Distribution; Jesse L. Lasky, First Vice-President, and Cecil B. DeMille, Director-General, in front of a billiard table in the Lasky Hollywood Studio

Kellum Talking Pictures Speak in Public; Make Their Debut at New York's Town Hall

By EDWARD WEITZEL

TALKING pictures have passed the experimental stage. The Kellum invention removes the stumbling block that has tripped up all previous attempts to give the movies a voice by securing "accurate synchronization of motion and sound." The new method was demonstrated in public for the first time in New York at the Town Hall, Monday night, May 2, in connection with D. W. Griffith's "Dream Street." The entertainment will continue until further notice. There were three numbers before the feature picture devoted to the Kellum method. The first was in the form of a talking close-up, the speaker giving a short talk on "The Evolution of Motion Pictures." The second number introduced Irvin S. Cobb, who told one of his characteristic stories from close-up range. A close-up duet, sung by Reed Miller and Frederick Wheeler, was given last. These tests were supplemented by a solo sung during the action of "Dream Street," Ralph Graves as James "Spike" McFadden being the actor whose voice the audience was supposed to hear. In all these tests the synchronization is perfect. It is also equally apparent that the sound does not come from the mouth of the person who is moving his lips on the screen. The mechanical reproduction of the phonograph will grate on the ears of some hearers; others will express the opinion that they find the illusion perfect. It is entirely a matter of individual taste.

The importance of talking pictures to screen fiction is something that has never been clearly defined by the advocates of the movies that are to be wedded to the spoken word. The sponsors of the Kellum invention, in a foreword, have this to say: " * * * to the older form of picture play is added, as zest to new interest, the charm of the human voice—our favorite movie star no longer merely a silent partner to the drama." I don't know how the stars themselves feel about it, but personally I object to that word "merely." The silent stage has an art form that cannot be improved in the slightest degree by transforming it into spoken drama, no matter how fine the voices and how masterly their delivery of the lines. There are silent dramas to the credit of the camera that it would be a sacrilege to make vocal any part of them. The finest talking picture ever produced will never equal the masterpieces of the silent stage. The appeal to the eye alone permits of effects that compare with the greatest climaxes of the spoken drama. To deny this is to deny the emotional power in the art of the painter or the sculptor and to claim that Michelangelo's Moses would be much more impressive if the gentleman had a phonograph in the place where his diaphragm ought to be and was able to talk.

It is not necessary to dwell upon the point that many of the best screen actors never spoke a line in their lives and that a certain portion of them have not the vocal equipment for the work. The main thing is that supremacy of the highest form of silent drama can never be taken from it by any mechanical combination of screen and stage. There is a place in the scheme of things for the talking movies, and experience will show how they can best be utilized, but they will not supplant the silent pictures any more than the phonograph has supplanted the musicians and singers whose music it reproduces. The same rule applies to screen fiction in colors. There are certain dramatic laws which govern the matter and make the silent black and white screen drama a form of entertainment that stands shoulder to shoulder with the most thrilling and moving scenes to be found in stage fiction. There are half a dozen pictures being shown on Broadway to-day that prove the truth of the last statement. Whatever of merit talking pictures are found to possess will be because they are different—and this feature alone has great virtue—and not because they are superior to screen fiction that speaks to the eye alone.

Newark Theatre to Be Transferred August 1

August 1 is the date set for the transfer of the Newark Theatre, 195 Market street, Newark, N. J., from the Beaver Realty Company to the Adams Syndicate, of Paterson. The deal involves more than $1,000,000.

Max Spiegel, of New York, who is an owner of the Rialto Theatre, Newark, and Henry Clay Miner are the principal members of the Beaver Realty Company. Peter A. and Adam A. Adams, brothers, who own the United States Theatre, Paterson, compose the Adams Syndicate.

The new deal also involves a change in plans concerning the proposed Broad street theatre contemplated by the Adams brothers. Some time ago the brothers acquired the property at 796 and 798 Broad street for the purpose of erecting an up to date motion picture theatre. The purchase, however, of the Newark Theatre has caused the abandonment of that plan.

Arliss and "Big Four" Are Congratulated

Congratulations from every side have been received by Hiram Abrams, president of United Artists Corporation, and George Arliss, the well known character actor, because of the new affiliation they entered into recently, whereby Mr. Arliss' future productions will be distributed through the "Big Four" organization.

Exhibitors throughout the country have been most profuse with their congratulatory felicitations to Mr. Abrams, the consensus of the opinion being that the "Big Four" has added a well worth while artist to their organization, from whom much can be expected by reason of the fact that his first production will be that of "Disraeli," the one of all stage plays with which he has been most closely identified by theatre-lovers, and in which he did his greatest work.

Mr. Arliss, who is playing in New York, was the recipient of hundreds of letters and telegrams of congratulations over his new deal, and he has assured everyone that his new arrangements will afford his screen work an outlet that will be worthy of the amount of work and money he is going to put into his future productions.

Auxiliary Exit Lamps for Theatres in Pittsburgh

Fire Marshall Pfarr, of Pittsburgh, Pa. has issued an order directing theatres, picture houses, hotels and rooming houses to install auxiliary gas lamps at exits to the streets and at doors and windows leading to fire escapes. The fire marshal said patrons of hotels and amusement houses have informed him that when these buildings are in temporary darkness because of the current being shut off the red lights designating exits to the streets and to fire escapes also have not burned.

All gas lights placed near fire exits will be enclosed with green globes, in accordance with recent recommendations of the national underwriters' bodies for the abolishment of all red lights for such purposes. The change is suggested because red is usually looked upon as a danger warning while green denotes an avenue to safety or, railroad parlance, a "clear track."

Maude Adams Enters Films As Producer, Not Actress

Maude Adams, than whom there is no more beloved American actress, is considering producing a motion picture based on a new color process. It is said she will not appear in the picture, as she is to return to the stage this autumn. She has long been deeply interested in the technical side of the theatre, particularly lighting effects, and she has been experimenting with her new color process in the laboratories of the General Electric Company at Schenectady. It will be called "Aladdin."

To Handle Big District

J. E. Rosen has been selected by District Supervisor Joe Bloom to handle the Minneapolis territory for the W. W. Hodkinson Corporation. Mr. Rosen comes to the organization with a long and diversified training in the motion picture industry, having served his apprenticeship both as an exhibitor and as an exchange man.

H. L. Mitchell, who was formerly the Minneapolis representative for the W. W Hodkinson Corporation, has been made special salesman in Mr. Bloom's division.

Albany, Memphis, Milwaukee and Seattle Winners in Brunet Month Competition

CARRYING a renewed expression of confidence in Pathe Exchange, Inc., from exhibitors, the final figures of the Brunet Month contest, waged by the Pathe and Associated Exhibitors sales forces during March, are made public this week. Held up by many last minute contracts, and the closeness of the races in every division, the figures contain some startling revelations, and in addition to upsetting previous records result in the crowning of three entirely new division champions.

The prize winning branches are: Eastern—Albany, N. M. Moran, branch manager; Southern—Memphis, C. C. Vaughn, branch manager; Central—Milwaukee, J. H. Mergener, branch manager; Western—Seattle, P. G. Lynch, branch manager.

Albany alone of the four branches who were successful in the Pearson Month competition in November, was returned winner during the Brunet anniversary celebration. This is the third time in succession Albany has been triumphant.

With the figures based on an average for December, January, and February, the Albany sales force showed a twenty per cent. increase in collections, and the large increase of 107 per cent. in new business. Buffalo, under the guidance of W. A. V. Mack, gave Albany a sterling race, but just failed to get under the wire first. Buffalo showed an increase in collections of seventy per cent., and eighty per cent. in new business.

The order of finish of the other Eastern division contestants was: Washington, Pittsburgh, Philadelphia, Newark, Boston and New York.

Perhaps the most startling performance of the competition was the showing of Memphis, winner in the Southern division. The Memphis office was moved over from Little Rock about the beginning of the Brunet Month contest, but in spite of this handicap showed an increase in new business of 215 per cent., and an addition of sixteen per cent. in collections.

Memphis had to run a phenomenal race, for New Orleans was at its heels all the time, winding up the month with a record of 28 per cent. increase in collections, and 152 per cent. in new business.

Arthur S. Kane Was Supposed to Rest But He Couldn't Resist Ray Picture

IN search of pleasure, rest and a quiet half-hour, Arthur S. Kane, who left New York a fortnight ago, dropped into the historic old town of Santa Fe, N. M., one afternoon last week. Accompanying him on this trip is John Fritts, whose chief concern is to keep the conversation away from the subject of motion pictures. He didn't succeed in Santa Fe, as the incident about to be related showed.

The ancient Governor's Palace, the new Southwest Museum, the old Church of San Miguel, founded in 1600, and many other points of interest had been given the once-over and a trip to the Indian puebla of Tusuque, a few miles distant, was the next move. The picturesque and historic public square, the terminal point of the Old Santa Fe Trail, was filled with peoples—whites, Mexicans, Indians and half-breeds—most of them pleasure-seekers.

Suddenly the two travelers espied a sign stretched across Main street: Paris Theatre, Charles Ray Now Playing in "Nineteen and Phyllis." Kane snorted like an old war-horse that had scented battle and made a bee-line for the theatre. He wanted to see how his favorite actor was being received. But the next performance did not begin until 7 o'clock, so he was induced to continue his sight-seeing, winding up with dinner at the Bishop's Lodge in the mountains five miles away. After dinner he rounded up a party of guests and all motored in to Santa Fe.

The little theatre, which seats probably 500 persons ,would not contain all who came for the first performance. The lobby overflowed and the street in front was jammed to the curb. At the end of the last reel Mr. Claussen, the manager, went before the curtain and introduced Mr. Kane as the man who presented the star in the picture which had just been shown. Kane made a brief talk in which he described some of the personal characteristics of his popular young star.

Rivoli Records Broken

All previous records for attendance at the New York Rivoli were broken the week of April 17 by "Deception," Paramount's European production directed by Ernest Lubitsch. For each day of the week the attendance figures were as follows: Sunday, 9,214; Monday, 7,536; Tuesday, 7,710; Wednesday, 7,572; Thursday, 6, 911; Friday, 6,609; Saturday, 8,702; total, 54,254.

Lakin Joins Ritchie

John M. Lakin, formerly president of the Acme Lithograph Company and one of the best known in the show print business, has disposed of his holdings in Acme, with which he has been identified for seven years, and on May 1 joined the Ritchie Lithograph Company.

Mr. Lakin was practically the creator of "Personal Service' element in the lithgraphing field. Some of the largest accounts in the motion picture business have been personally handled by Mr. Lakin, and he has by his own management of the dealings with these companies kept their accounts over an extended period of time.

Improvements Planned

Plans and specifications are now being prepared for the improvement and enlargement of the Temple Theatre, at Main street and Lincoln Way, Mishawaka, Ind., according to an announcement by O. J. Lambiotte, proprietor. When the improvements are completed, the Temple will have a frontage of 54 feet, a depth of 125 feet and a seating capacity of 1,200.

Sells Theatre

George L. Senger, owner of the Lincoln Theatre in Mishawaka, Ind., has sold the theatre to Ezra Rhodes, owner of several theatres in South Bend and Elkhart, Ind. Senger opened the Lincoln eight years ago.

CARMEN WITHOUT MUSIC

That is to say without it except for accompaniment. Associated First National's latest imported production, "Gypsy Blood," is a picturization of the famous opera

United Artists to Open Additional Foreign Branches in the Near Future

THE second delegation to be sent to Europe by Hiram Abrams to look after the distribution of "Big Four" product sailed Saturday, April 30, for France on the Celtic, where, within a fortnight, offices will be opened in Paris, from which point the distributing of this organization's productions will be handled in the future.

Immediately after the establishment of the Paris branch, offices will be opened in other localities, and the product of the "Big Four" will find its way to the theatres of France, Belgium, Holland, Spain, Portugal, Italy, Poland, Czechoslovakia, Norway, Sweden, Denmark, Finland, Greece, the Balkans and Jugoslavia.

Guy Croswell Smith, well known in the film export business, headed the delegation and will have charge of the distribution organization in Continental Europe. Prior to his entrance into the export end of the film industry he was connected with the D. W. Griffith organization.

Palmer Cushing, who accompanied Mr. Smith, will assume the duties of treasurer of the European organization. He was formerly connected with a prominent firm of investment bankers and for many years has been connected with companies in Wall Street.

Philadelphia Men Protest Against School Showings

Prominent men representing Philadelphia motion picture interests who are fighting for protection against the showing of pictures in schools, churches and elsewhere with admission charges, found little encouragement at a hearing held at the Bellevue-Stratford last week.

"Motion pictures when presented in schools, churches and industrial plants or elsewhere, simply for instructive purposes, will not be subject to the restrictions thrown about such exhibitions in theatres," said Otto T. Mallory, chairman of the committee on industrial relations of the State Department of Labor and Industry.

Motion picture interests have been fighting to place restrictions on all exhibitions outside of theatres. It was proposed that regulations should be made that not more than six private exhibitions should be given during any one month, that all projectionists should be licensed, that inclosed booths be provided, that no admission fees be charged and that all films shown outside of theatres be of strictly educational character.

Made Secretary of Warren Company

Paul J. Richrath, who for five years has been associated in motion picture enterprises with F. B. Warren, has resigned as purchasing agent of Associated Producers, Inc., to become secretary of the new F. B. Warren Corporation. In his new post Mr. Richrath will perform the duties of a purchasing agent as well as those of corporation secretary.

Mr. Richrath was purchasing agent for the Goldwyn organizations when Mr. Warren was vice-president in charge of sales. When Mr. Warren left to become a vice-president of the W. W. Hodkinson Corporation Mr. Richrath went along to take charge of that company's traffic detail, the shipment of prints from the laboratories. He had been purchasing agent of Associated Producers, of which Mr. Warren was general manager of distribution, since the inception of that company.

In the early days of the industry he was a traveling auditor and has had extensive experience in branch and home office accounting.

Jeffrey Joins A. P.

George S. Jeffrey, probably known to a greater majority as "Jeff" throughout the New England teritory, was installed as resident manager of the Boston exchange of Associated Producers, Inc., last week, by J. K. Burger, special representative.

Mr. Jeffrey brings to his new position a wide experience in the motion picture industry. Prior to the war he was doing publicity and state-rights work in New England and later became associated with Famour Players-Lasky as sales-manager in the same territory.

Associated Screen News of Canada Is Organized

Announcement is made of the final organization and establishment of the Associated Screen News of Canada, Ltd., with headquarters in the Albee Building, Montreal, Quebec. The company has installed a complete film laboratory in this structure, which is the picture exchange centre of Montreal. One whole floor is occupied and the equipment is sufficient to turn out 30,000 feet of film a day.

The equipment also includes a private theatre and offices. Last summer five cameramen were at work in various parts of Canada for the new company, and it is announced that 70,000 feet of the scenes shot are being incorporated into industrial scenic and educational releases. Preliminary operations were started nine months ago.

Grainger to Represent Holubar in the East

J. R. Grainger, Eastern manager of Marshall Neilan Productions and sales representative for Charlie Chaplin, has closed with Allen Holubar, producer of "Man—Woman—Marriage," to represent that director in the East.

Promptly following the signing of a new contract with Associated First National Exhibitors for the distribution of his future product, Mr. Holubar, through special arrangement with Mr. Neilan, secured Mr. Grainger's services to pass on all contracts under his new agreement.

Mr. Grainger, known around the trade as "Jimmy," is one of the best informed sales experts in the industry. His straight business methods and his pleasing personality and ready smile have made him many friends, and there are few exhibitors whom he does not know personally.

W. T. E. Company Takes Over Johnson Business

The Western Theatre Equipment Company of Seattle has taken over from the receivers of the H. A. Johnson Company of that city the Johnson Company's stock of merchandise and also the store formerly occupied by the Johnson Company, which will be utilized as an additional display space for the line of equipment handled by the Western Theatre Equipment Company.

A STORY OF LOG RUNNING ON MAINE RIVERS

That has been highly approved by the state authorities is "The Rider of the King Log," a much-heralded Holman Day production to be released by Associated Exhibitors

Cecil DeMille Tells Why He Buys Stories By Famous Authors and Then Re-writes Them

WHY do you purchase high priced stories by famous authors and then practically rewrite them for screen purposes?" is a question that has bee nasked many times of Cecil B. DeMille, and his answer is invariably the same: "Because what I buy in the story is the idea. The form is rarely adapted for motion picture production."

"Most of the critics who censure me for making material alterations in both form and title of the literary material that I have used in the making of photoplays," he says, "disregard one important fact: the photoplay is a separate and distinct artistic form; it is just as different from a stage play as the latter is from a novel.

"Furthermore, the mission of the screen is to appeal to the masses. A photoplay must be universal in its appeal. Otherwise it fails both artistically and financially. The stage play or the novel can speak to the classes. The photoplay must speak in a language that the laborer and the college professor can understand.

Makes Success

"The novelist or the stage dramatist is not dependent upon universal favor. A stage play is a success if it enjoys a run of favor in a half dozen of the large cities of the country where there are a sufficient number of people to understand and to pay the prices which the stage play must charge. But a motion picture reckons its audience in millions, where the stage play counts in thousands. This fact must be taken into consideration when adapting a novel or play for the screen.

"I do not mean that one should 'write down' to the masses. On the contrary, the producer is forced to 'write up' to his audience. But the note of universal appeal must be maintained. The idea must be so presented that it will appeal to everyone. There is no such thing as a picture that is 'too good for the public.' There is such a thing as a photoplay with a too restricted appeal. And there are many, many stage plays and novels which boast of excellent ideas but which cannot be translated literally into the terms of a photoplay.

Was Stage Play

"Such a story is 'The Affairs of Anatol,' by Arthur Schnitzler. As a stage play it served as the starring vehicle for one of America's foremost stars, and it has delighted Continental audiences in every capital of Europe. But Schnitzler's play really consisted of a powerful idea set forth in brilliant, scintillating dialogue. Unfortunately, dialogue does not photograph. Only the idea was adaptable to the screen.

"I paid a good many thousand dollars for that idea—for that was all of the story that I could use. I turned over this idea to Jeanie Macpherson to scenarize. The scenario that she wrote around that idea is practically an original story. But it conveys in photoplay terms what Schnitzler conveyed in terms of the spoken drama.

"The idea was Schnitzler's. It would be manifestly unfair to take credit for it or to credit it to Miss Macpherson. On the other hand, Miss Macpherson's story is an original conception centred around Schnitzler's idea. It would be just as unfair to Mr. Schnitzler to credit him with the authorship of the scenario as it would be to deny him all connection with it. Yet the screen production of 'The Affairs of Anatol' is Mr. Schnitzler's theme presented in an original form by Miss Macpherson's craftsmanship."

R. S. Cole Emphatically Denies Rumors, Saying Production Will Be Resumed Soon

IN view of the various reports which have appeared in different motion picture magazines and newspapers, in connection with the suspending of production at the Robertson-Cole studios, Inc., R. S. Cole, of the Robertson-Cole Company, to correct these eroneous reports, has issued the following announcement regarding the plans of his company for the future:

"It is quite true that production at the studios was discontinued April 9, in view of the fact that by day and night 'shooting' they were able to complete in a very short period of time productions starring Pauline Frederick and Sessue Hayakawa, and directors' productions directed by William Christy Cabanne and L. J. Gasnier.

"With these productions their entire releasing schedule up to September 1, the beginning of the fall season, has been completed, thus making it possible to curtail on production, with the saving resultant therefrom, and to devote the following weeks in the completion of their plans for the productions to be released and offered to exhibitors for the season of 1921 and 1922.

Resume May 15 and June 1

"The success which has been attained by Robertson-Cole Company during the past few months in connection with the class of productions they are now releasing, justifies them in giving very careful consideration to an even increased and improved schedule of releases for the coming year. The studios will resume producing between May 15 and June 1, when Pauline Frederick, William Christy Cabanne, L. J. Gasnier and Henry King will commence their work on new productions. It will be impossible to resume with Sessue Hayakawa until about July 1, owing to the very serious illness from which he is now recovering.

"With an idea of better serving the exhibitors throughout the United States, various changes have been made in the personnel of the Robertson-Cole Distributing Corporation, both at the general offices and throughout the various branches, which should result in even greater success and higher efficiency being attained in the handling of Robertson-Cole productions.

Negotiations Under Way

"In addition to the stars and directors now under contract and option, Robertson-Cole Company are negotiating with two or three ingenues, with the expectation of gradually developing them into stars with big box office values, and will from time to time make further announcement as to their plan of producing for the coming year."

DIANA DEER

Bray Pictures Sued by Ex-Industrial Manager

An action has been filed in the New York Supreme Court by Jamison Handy, formerly of Chicago, against the Bray Picture Corporation for damages of $54,036. He says that in February, 1920, he contracted with them to managed their industrial division from March, 1920, to March, 1925, at a salary of $250 a week, plus 10 per cent. of the amount of all sales. He also charges the defendants were to meet all of his traveling expenses and allow him a stipulated sum weekly for the conduct of the industrial division.

Handy alleges he organized the industrial division and continued at such duties until April 20 last, when he was dismissed through no fault of his. He says the contract was executed in Chicago and was signed by J. R. Bray, president, and that it contained a stipulation that if the receipts of the industrial division were less than $300,000 the first year, $400,000 the second and $500,000 the third year the contract could be terminated by either party only on a 120-day written notice.

To Start "Cappy Ricks"

Tom Forman, who directed Thomas Meighan in "The City of Silent Men," a recent Paramount release, has arrived in New York from the Coast to prepare for Mr. Meighan's picture, "Cappy Ricks." This production will be started as soon as the popular Paramount star finishes work on his present picture, "The Conquest of Canaan," which is in process of production now at the Paramount Eastern studio. Mr. Forman already has done some work on the picture, having taken the establishing "shots" in San Francisco before coming East.

Diana Deer to Play in "Hurricane Hutch"

Society, which has been giving a fair quota of its beauties to the screen in recent months, will add another contribution when Pathe introduces Diana Deer, nineteen year old beauty, in the new Charles Hutchison serial, "Hurricane Hutch." Work on this serial was begun May 1, when some extraordinary shots were taken at Ausable Chasm, N. Y.

Little more than a year ago, Miss Deer was graduated from the Mount St. Vincent Academy, where she was an honor pianoforte pupil. Last year she took a course at St. Cecilia's Academy, in Rome, and was hailed as one of the most promising musicians ever coming from the United States.

Berkeley Elects Mayor Friendly to Screen

Exhibitors of Berkeley, Cal., recently elected a mayor of that city. At least they are being given credit generally for the re-election of Mayor Louis Bartlett, when his defeat seemed a certainty.

At the primary election held a few weeks ago the candidates chosen were the incumbent mayor and one backed by church people. Understanding that the latter was in favor of the Sunday closing of theatres, exhibitors of that city invited him to make a statement on this question, which he declined to do. As his election seemed certain, and Sunday closing loomed strongly, the exhibitors of that city entered politics for the first time and threw their undivided support to Mayor Bartlett.

Their billboards were turned over to the latter, slides were shown in all houses and the mayor was invited to speak from the stage of all houses on the last night of the campaign.

The exhibitors' campaign was managed by Will F. Krahn, of the Lorin Theatre, and its timeliness may be judged from the fact that the incumbent mayor was returned to office by the scant margin of thirty-eight votes. The moving picture interests of that city are asking no special favors and do not expect any, seeking only to be left alone, as in the past, and are assured that for two years at least Sunday closing will not be an issue.

Kraft Leaves Equity; Continues Sales Work

William M. Kraft, director of sales promotion for Equity and Joan Pictures for a year, has severed his connection. It is reported that he will handle some releases of independent producers for the state-right market.

While with Equity and Joan, Kraft was responsible for some clever sales promotion campaign. When he first joined Equity a year ago, he set his original selling methods in operation and kept up a systematic sales correspondence on every Equity and Joan release. His long-distance selling ability was instrumental in closing territory on the productions under his jurisdiction. His work on "She Played and Paid," "The Invisible Ray," "Whispering Devils," the Billy West comedies and "Keep to the Right" brought unusual response from state-right buyers.

Obtains Exclusive Rights

W. D. Ward, manager of Strand Features, Inc., of Detroit, Mich., announces that his company has just closed negotiations with the Synchronized Scenario Music Company, through the latter's general sales manager, M. J. Mintz, for the exclusive distribution of the music company's musical score service in Michigan, exclusive of the upper peninsula. The exhibitors are said to be receiving the service enthusiastically.

Amusement Leaders of National Acclaim Opening of Butterfield's New House

FROM the flower decked stage of his new Strand Theatre in Lansing Thursday evening, April 28, Walter Scott Butterfield, Michigan theatrical magnate, looked out upon the crowning achievement of his successful career. Mr. Butterfield was out there in the glare of the footlights to acknowledge the welcome given to him by Mayor B. A. Kyes in the name of the people of Lansing and in response to the insistent demands of thousands of his friends who had gathered from all sections of the country to do him honor on the occasion.

Vaudeville Folks Present

In reality the opening of the new Strand Theatre and Arcade in Lansing was an achievement, not only in Michigan theatrical circles but in the Middle West, and was well worthy of the literal flood of testimonials in the shape of floral offerings and personal tributes coming from every amusement leader in the country. Probably no theatre opening in Michigan ever boasted the presence of more or better known vaudeville or film folks, and the truth of this is attested by the reservations at all Lansing hotels, which were crowded to capacity the day before the opening, with reservations being made weeks in advance of the event.

Mr. Butterfield and his efficient staff, which includes the ever-ready general manager, Edward C. Beatty; A. A. Frudenfeld, director of publicity; D. S. Croydon, secretary and treasurer; H. A. Rowles, financial manager, and all of the house managers of the entire Butterfield circuit of play houses, put over the opening details without a hitch, which in view of the mass of work involved and the guests and public to be accommodated on the opening night was no little task in itself.

200 at Banquet

The banquet in the Hotel Downey Thursday night was an event that will long be remembered in theatrical circles. More than 200 guests of Mr. Butterfield were at the table and the feasting and speech-making was a gay and eloquent testimonial to the regard in which the host is held. State officers from Michigan and other states in the Middle West paid their tributes to Mr. Butterfield and it was not until nearly dawn that the guests departed.

The Strand Theatre and Arcade presents an imposing view on Washington avenue. It has 109 feet footage on Lansing's main thoroughfare and ninety-nine feet footage on Grand avenue. The length of the structure is 330 feet. It contains forty-six shops and offices and houses a beautiful banquet and convention hall. The theatre proper seats 2,000.

Rothapfel's Music for "Birth of a Nation" Great Aid to Feature

The musical presentation that S. L. Rothapfel gave "The Birth of a Nation" this week at the Capital, New York, is an example of this director's versatility and imagination. The score is a pleasing proof of how much can be done with purely American music, and in its conception and execution there is evidence of much love and inspired labor. The quickly changing scenes of the action, the delicate bits of characterization, the gigantic scope of the high lights of history are given an interpretation that enhances the dramatic value of the story.

The opening overture was adapted by Mr. Rothapfel and arranged by Erno Rapee, William Axt and Herman Hand. It is compiled from excerpts from Hosmer's "Southern Rhapsody," interpolated with Southern and negro melodies and original themes, creating a composition descriptive of the life and general atmosphere of the South before the Civil War and interpreting the main events of the period of American history covered by the picture. It is a heroic piece of composition.

The presentation is divided in two parts by an original interlude in which James Parker Coombs impersonates the Clansman and use is made of Joseph Carl Briel's famous "Clan Call."

Work Begun on Roofing and Enclosing a Stage

Al Christie has begun on a new roofed stage which will be a valuable addition to the Christie's comedy-making establishment in Los Angeles. The new plans call for the complete roofing and enclosing of one of the stages already erected which in its finished state will furnish enclosed added working space 160 by 70 feet.

This improvement is made necessary by the increasing demands for more completely lighted and better dressed interior settings for one and two reel comedies, on which the Christies are at present devoting their entire attention.

Less Politics
and
more mutual understanding
this is
the need
of the
Moving Picture Industry

Keeping in Personal Touch

By FRITZ TIDDEN

Marie Prevost, one of the most famous of the Mack Sennett bathing beauties, has deserted the California seaside and now is in New York. She has signed up with Universal and will be starred henceforth in comedy drama. Up in the Universal offices the other day we asked her the chief object of her visit to town.

"I just had to come to New York to replenish my clothes," she quickly answered. "Bathing comedies are not conducive to the accumulation of an extensive wardrobe. Of course, I was not limited to one-piece suits in my recent comedies, but even so, after many months as a bathing girl, I am dying to dress up and play serious or at least semi-serious roles."

* * *

Harry Rowson, head of the Ideal Film Renting Company, Ltd., of London, arrived in New York on the Adriatic April 30. He expects to stay here for three or four weeks at least. Rowson brought with him a number of the English pictures produced and released by his company.

* * *

Another visitor from Europe is Abel Gance, the director of "J'Accuse." He came to New York to be present at the initial and private showing of his production, which Marc Klaw will hold in the ball room of the Biltmore on Tuesday evening, May 10.

* * *

One of our secret service agents informs us that Mary Pickford has presented friend husband with a new Rolls-Royce.

* * *

Nathan Hirsh sails for Europe on May 14 to purchase foreign pictures.

* * *

Louis Reeves Harrison, formerly of Moving Picture World, is very low in the Memorial Hospital, following a serious operation. There is but one chance in a thousand that he will recover.

* * *

"It seemed to us that Mae Marsh's performance stood out from all the rest, though Lillian Gish had at that time the pathetic appeal which has since made her the most popular of all screen heroines."—New York. Tribune.

We wouldn't let Douglas Fairbanks or Joseph Schenck hear about this, Harriet. They might indignantly stand up for their respective "Mrs."

* * *

Hiram Abrams entrained for California on April 30.

* * *

The Film Market, Inc., of which Robert W. Priest is president, will move shortly into new and more commodious executive offices in the Fitzgerald Building.

* * *

Hyatt Daab, the famous sport writer, who for many years conducted in the New York Telegram one of the best sport columns in the country, has joined the staff of Robertson-Cole. He is not in the publicity department, as might be expected. Hy is doing special work, the nature of which he keeps a deep mystery even from his most intimate friends. This is not the first time Hy has been connected with the film business. Some years ago he combined publicity promotion for the U. S. Distributing Corporation with his sport writing.

Speaking of Robertson-Cole a trio of their prominent people recently arrived in the East from the Coast. The other evening we sat next to Pauline Frederick at the theatre and she told us that she did not expect to make a very long stay in New York, returning to California early next week. She stated that Louis Gasnier and R. J. Tobin, western manager for R-C came East with her.

* * *

The Senate Finance Committee plans to commence hearings on May 9 on matters pertaining to the revision of the existing revenue laws. Sales tax proposals will be taken up first, and after that will probably come the excess profits tax for repeal.

* * *

Charles Gilpin, the negro actor whose tremendous success in "Emperor Jones" is now theatrical history, has signed a contract with James Fitzgerald to make a picture for the Eureka Film Company. The details are rapidly being arranged for Gilpin to commence in the near future. It was natural that the difficult question of a play entered into the consideration and it has been decided to give the talented negro a vehicle somewhat on the order of "The Copperhead." Both white and colored actors will be associated with him. Fitzgerald will direct the picture.

* * *

Nat Levine, president of Plymouth Pictures, Inc., left New York last week for a short business trip which will take him to Buffalo, Toronto, Detroit, Cleveland, Atlanta, Chicago, and Minneapolis in the interest of his company's new feature, "Every Woman's Problem."

* * *

Enid Bennett, the beautiful star of the Rockett Company, bade adieu to the screen for a season when the final scene of "Keeping Up With Lizzie" was filmed the other day.

It had been rumored that the former Ince star would be featured in all six of the comedy dramas the Rockett Company is under contract to film for the W. W. Hodkinson Corporation, but the intervention of the stork has made this program of no avail and Miss Bennett has already gone into retirement at her beautiful home in Beverly Hills near Los Angeles.

* * *

His first press notice:

Born May 1, to Mr. and Mrs. Bert Adler, a son, named Arthur Graham Adler, after his father's friend, Arthur Butler Graham, the well-known attorney. Bert Adler is now representing Allan Dwan, Whitman Bennett, J. L. Frothingham and Irvin Willat.

* * *

John A. Kent, lately of Vitagraph's Atlanta branch, is now a member of the sales department of the Aycie Pictures Corporation. Shortly after he assumed his new duties he left for an extended tour of the country that will take him to all of the important trade centers from coast to coast.

* * *

Alla Nazimova, who came to New York from the Coast in time to appear in the Equity benefit at the Metropolitan Opera House on May 1, is ill. She has the grippe.

* * *

"What Every Woman Knows" should develop some interesting information on the screen.

* * *

And some surprising disclosures might be expected when the screen tells "The Truth About Husbands."

* * *

Jim Cogan, one of the old guard of scenario writers, is back in the game after an absence of several years. Jim figures out that the demand for clean stuff will give him a look-in, and he is doing a little acting as well as writing in order to perfect his screen technique. With anointed beard, huge moustachios and his hair long, he looks like a cross between Buffalo Bill and "The Silver King." Jim was out of the game during the craze for book titles, but he has his ear to the ground and believes that the story for the screen is coming into its own again, and he is right on the ground.

* * *

Just as some communities are starting to save it, along comes a film, "Burning Daylight."

* * *

Roderick Ross, motion picture printer of Chicago, who is retiring from the printing business and entering the film business, was another we met during the week. Ross has sold his home in Chicago and is going to take up residence in the m. p. colony in the vicinity of New Rochelle.

* * *

C. F. Bender, assistant to Lucien Hubbard, scenario editor at Universal City, has

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Harry Reichenbach is noted for doing big things, in a big way. His latest is putting a street on the map. Forty-third street has always worried Harry. It always seemed to him to be a step-child of Forty-second street. He couldn't stand to see it forgotten in the mad rush of things.

When "Dream Street" moved over to the Town Hall, Harry took on the exploitation. He immediately realized that in putting over the Griffith "Street" he could kill the two well known birds with the equally noted stone, and accomplish one of his foremost ambitions by putting Forty-third street on the map simultaneously.

If you don't believe he has done it walk by there some day. He dressed up the block between Broadway and Sixth avenue with the American and Chinese flags. Harry staged ballyhoos throughout the day and evening near the Town Hall. The result is that New Yorkers and their out-of-town cousins are diverting their steps through Forty-third street in preference to any other block. Forty-third street is now very much on the map and Harry is happy.

addressed a communication to the leading universities of America, offering $50 to any student who will suggest a book or magazine story available for picture purposes While the readers at Universal City cover almost the entire field of modern publications, Bender believes that many stories appear in local or obscure magazines and newspapers that might furnish excellent material for the screen.

* * *

Edward Fay and William Mahoney, of Providence, were in town last week.

* * *

A visitor from Toronto last week was Charles Stevenson, of Stevenson Attractions, who came to look over some pictures for his territory.

* * *

Sol Lesser has left for the coast.

* * *

Candler Pictures, distributors of features through the states rights market, have moved to 126 West Forty-sixth street.

* * *

Jules Mastbaum, president of the Stanley Company of America, returned to Philadelphia April 30 from a trip through the Middle West. Mastbaum made some interesting statements, which will be found on page 142.

* * *

Norman Manning, head of Norman Manning Productions, Inc., who are making the new series of Broadway Comedies for release by Arrow, left last week for Los Angeles after spending three weeks in New York making final arrangements with W. E. Shallenberger, president of Arrow, for handling the comedies.

* * *

Biagio D'Angelo, treasurer of the Itala Film Company of America, sailed April 30 on the America to supervise the European presentation of the Itala's first feature, "Faith," which shortly will have its premier at a New York theatre.

* * *

William S. Hart is writing stories for the Boys' Golden West series which Houghton-Mifflin Company is publishing. "Injun and Whitey" was the first book, and "Injun and Whitey Strike Out for Themselves" is its sequel. It relates adventures that ought to satisfy the most imaginative youngster.

* * *

The professors of Princeton's biology department are using the motion picture camera to photograph the muscular reactions of animal tissue. The experiment will be watched with interest by scientists elsewhere, and it is expected that the resulting films will have great scientific value. The present experiment consists of an attempt to obtain motion pictures of the muscular activities of the jellyfish, one of the simplest forms of animal life.

* * *

When not required for Shakespeare festivals the Shakespeare Memorial Theatre at Stratford-on-Avon is to be used as a motion picture theatre. This decision by the governors has aroused a storm of foolish protests from people who call themselves Shakespeare lovers.

* * *

Abe Kaufman, who operates an independent exchange in Memphis, arrived in New York last week for the purpose of lining up some features for his territory. He is stopping at the Pennsylvania.

* * *

Richard Barthelmess was operated on for mastoiditis at the United Hospital, Port Chester, on April 29.

* * *

"The Miracle of Manhattan," starring Elaine Hammerstein, does not in any way refer to the number of people who are packed into one subway car during rush hours.

* * *

Young Walter Hill, sometimes professionally known as Rambles, Hi Speed, Rodney Reel, "Hold the Fort" Lee, Sheriff, et al, has always held our high esteem. Principally because he has kept his feet on the ground. But when he rides up Parnasus the quick silver in our thermometer of regard runs out at the bottom. Why not? Witness his fall from grace:

High diddle, diddle,
He played on the fiddle
While wifey played the snare drum;
When along came a film with
bathing girls in,
And put the whole band on the bum.

Incidentally, since the pseudonym kid has been traveling to Fort Lee every morning and return in the evening on the Fort Lee ferry some practical joker has given Walter's name to every manufacture of life saving devices, with the result that the "poet" has been receiving steadily catalogues of all manner of life belts, water wings, life preservers, floating soap, rafts, catamarans, straws for drowning men to clutch, rope, one-piece bathing suits, oars, row boats, life insurance, marine insurance and other stuff too numerous to mention.

* * *

Herford Tynes Cowling, cameraman with Burton Holmes has been steadily busy for the past four years photographing all manner of places all over the world. This traveling Cowling calls hard work. Some people don't know how lucky they are. We met Cowling the other day and he said that he was going to take a rest from his strenuous duties and visit his home in Virginia for two weeks on a vacation.

* * *

Arthur Brilant, the demon publicist, has been engaged to exert his special talents for Associated Producers. He started his duties last week, and the first day he went to his new office he rode there in a taxi-cab, the darned dude.

* * *

D. W. Griffith occupied a box at the opening of "The Birth of a Nation" in the Capitol Theatre Sunday. During the intermission the projectionist threw a spotlight on him and the audience gave the producer a tremendous ovation.

* * *

Edgar Lewis left for California on Monday. He has been in New York for a number of weeks relative to his future plans.

* * *

Albert L. Grey, general manager for D. W. Griffith, Inc., sailed for Europe on the Celtic last Saturday. He expects to be gone six weeks at least.

* * *

John E. Dunne, well known New England showman, is in New York organizing a new independent exchange to operate in the Washington, D. C. territory. We also have it on excellent authority that before Dunne quits the metropolis he will announce the opening of a third independent exchange. He is making his headquarters at the office of Plymouth Pictures.

* * *

The Australasian Films, Ltd., have just received a cable advising that W. A. Gibson, managing director of the Australasian Films, Ltd., has left London on the Mauretania together with Stuart F. Doyle, managing director of the Union Theatres, Ltd., Australia. They are due to arrive in New York on May 6 and their visit is for the purpose of effecting contracts for productions, theatre equipments, etc., for a large chain of theatres which they are now directing in Australia. Also, the firm has received a cable from its Far Eastern general manager, E. F. Gourdeau, who is leaving Yokohama on May 7 and is due to arrive in New York about May 20. He is interested in securing special features, serials, etc., for the Orient.

* * *

We ran into Edwin Thanhouser on Main street on Tuesday afternoon. He told us he was enjoying life on his Oyster Bay estate, which he recently reclaimed from ten acres of wilderness. His chief recreation these days is golf, playing on the Engineers' Club course. His only objection to golf, he said, is that it is not played on the level.

We went up to see Jesse Lasky shortly after his recent arrival from his visit to the coast. He stated that John S. Robertson and Josephine Lovett (Mrs. Robertson) were sailing for London to confer with Sir James Barrie and Adolph Zukor on the filming of Barrie's masterpiece, "Peter Pan."

"At one time it was declared that the elusive thing known as 'Barrie' never could be put on the screen, and if it was New York would not respond. The small towns would like Barrie, but not New York. That's what the 'wise ones' said. 'Sentimental Tommy,' now playing at the Criterion, contradicts both statements," said Mr. Lasky.

"Sir James's request that Mr. Robertson and Miss Lovett do 'Peter Pan' is one of the greatest tributes that has ever been paid to a director and scenarist. Barrie saw 'Sentimental Tommy' in London, and he immediately expressed a wish that the man who had made the picture also be assigned to do his favorite 'Peter Pan.' I cannot say more than that in praise of anybody."

During his stay in England, Samuel Goldwyn, who returned last week on the Lusitania, met a number of Great Britain's most renowned authors, including H. G. Wells and George Bernard Shaw. When Mr. Goldwyn was ushered into Shaw's apartments one bright spring morning, he told us on Tuesday, he was greeted with a quick handshake, a word of greeting and the playwright's business-like announcement that he had just one hour to spare. Mr. Goldwyn's reply was, "That's quite enough, I have only ten minutes." And then they launched into a conversation that covered almost everything except motion pictures. Instead of ten minutes, or one hour, or one hour and ten minutes, four hours elapsed before the visit ended. Toward the close of the talk, Mr. Shaw remarked, "You know one great difference between us, Mr. Goldwyn, is that you are interested only in art, whereas I am interested only in money."

Chicago and the Middle West

By PAUL HINZ

MacCullough to Produce New Type of Serial Soon

A new method of hanging suspense in serials was recently outlined by Jack MacCullough, who has recently contracted to produce a famous detective story in fifteen episodes at his Chicago studios, 1823 Warren avenue.

"Instead of the old blood-and-thunder ending to each episode, I am planning on using an ending that will be obviously satisfactory but will nevertheless leave an unforgettable strain of mystery. While it probably will not be horrifying to the spectator it will at least be a good curiosity-rouser. Instead of leaving the criminal tied to a burning stake, for instance, we will have him escape but will not reveal the secret of how he does it. We might show him in a locked room, then skip a few scenes, and have his next appearance be on the street below. What happens during the interim would be 'continued in our next,' so that there would be plenty of inducement for the spectator to want to see the following episodes."

The leading character in this serial is a woman, played by Hermaine France, who has demonstrated her success in a number of other MacCullough productions. Work will start on the serial within a few days. Arrangements for its distribution have been made with William Ganz, president of the Commerical Publicity Film Company in New York, which will handle it for the entire country.

During the past year the MacCullough studios have been the scene of considerable activities in the production of five short subjects each resembling a book of jokes and released under the title of "Reel-O'-Laughs" by the Interstate Circuit in New Haven, Conn.; also in the production of the first two of a series of six Kid Komedies, featuring Miss France and Ralph Hoos, consisting of "Red Riding Hood" and "Goldy Locks," for which series Pathescope has bought the entire safety standard rights. In addition, Mr. MacCullough has just signed a contract with Frank Kessler, exporter of films to the Central Powers, to produce six three-reelers, from dramas based upon European ideas of construction.

Lubliner & Trinz Buys Theatre Site from Stern

Lubliner & Trinz has bought a new site for a large motion picture theatre on Lincoln and Belmont avenues, a piece of property which was formerly owned by Emil Stern, general manager for Lubliner & Trinz. His firm recently obtained the ground and leasehold from Mr. Stern at a figure that is said to represent a small fortune.

The new theatre, preliminary plans for which are now being drawn, will occupy a large part of the site which is 266 by 300 feet, the rest of which will be used for offices, stores and apartments.

OFFICERS AND EXECUTIVE COMMITTEE OF MOTION PICTURE THEATRE OWNERS OF ILLINOIS

Top row, left to right: E. J. Haley, treasurer; George D. Hopkinson, member of executive committee; Don Bestor, executive committee; M. M. Reubens, executive committee; Dee Robinson, executive committee; V. R. Langdon, executive committee.

Bottom row, left to right: J. D. Dibelka, financial secretary; W. D. Burford, recording and corresponding secretary; L. M. Reubens, president; Henry Von Meeteren, sergeant-at-arms; W. J. Sweeney, organizer.

In preparing for bigger and better achievements, the M. P. T. O. of Illinois have established their state headquarters in a new and active location at 845 S. Wabash avenue in the Famous Players-Lasky Building, where they will occupy the entire third floor after May first.

Robertson and Josephine Lovett Going to Confer with Barrie on "Peter Pan"

THE first thing Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, did this week on his return to New York from Los Angeles was to announce that John S. Robertson, who directed Sir James M. Barrie's "Sentimental Tommy," and Josephine Lovett, who adapted the book for the screen, will sail immediately for London to confer with Sir James and Adolph Zukor on the filming of Barrie's greatest play, "Peter Pan."

"Sir James already has seen 'Sentimental Tommy,'" said Mr. Lasky, "a print of the picture having been taken to London by Mr. Zukor, and he was so greatly pleased with the adaptation of the story to the screen that he requested that 'Peter Pan' be entrusted to Mr. Robertson and Miss Lovett. Mr. Robertson has just finished directing Elsie Ferguson in Rita Weiman's story, 'Footlights,' and is ready to begin work on 'Peter Pan' as soon as possible. We have not yet decided whether to produce the picture in London or in our Long Island studio or in Hollywood—that will be worked out in the conference with Mr. Zukor and Barrie. But in any event the scenario will be written in London, in collaboration with Sir James."

Reid and Elsie Ferguson

Mr. Lasky also announced that Wallace Reid will arrive in New York on May 16 to begin work, co-starring with Elsie Ferguson, in "Peter Ibbetson" under the direction of George Fitzmaurice.

"Mr Reid always has wanted to do this play," said Mr. Lasky, "because it allows him opportunity to give full scope to his power as a dramatic actor. Mr. Reid has just completed two of what I think are his biggest pictures, 'The Hell Diggers' and 'Too Much Speed.'

"Before I left Los Angeles I saw what I consider the perfect motion picture. It is 'The Lost Romance,' produced by William DeMille from an original screen play by Edward Knoblock. The projection room in the Lasky studio was full when the picture was shown, and when it was over I do not think there was a dry eye in the place. 'The Lost Romance' combines laughter and tears in the same way that made 'Humoresque' the sensation of last season, and I think that this DeMille-Knoblock production will be another 'Humoresque.' Lois Wilson, Jack Holt and Conrad Nagel play the leading roles.

"Fatty" Changes Style

"Roscoe Arbuckle is gradually changing his style in his feature comedies. His latest picture, 'Crazy to Marry,' is considerably broader in its treatment and has more laughs than his recent releases. The production he is working on now, 'Gasoline Gus,' from George Pattullo's stories of the Oklahoma oil country, will follow this general policy.

"Cecil B. DeMille's all-star picture, 'The Affairs of Anatol,' is in the process of final titling and editing. The picture is undoubtedly the biggest thing we have ever done and Mr. DeMille has surpassed all his previous efforts. For lavishness of costuming as well as powerful drama it will live up to the cast which has been given it, and that is the greatest cast ever assembled in one picture."

Supreme Court Awards Kitty Gordon $20,000

Gilbert M. Anderson and L. Lawrence Weber, both well known in the motion picture field, were mulcted $20,000 by a jury on Monday, in Justice John Ford's part of the New York Supreme Court in an action brought against them by Kitty Gordon, the motion picture actress.

Miss Gordon alleged that she made a contract with the defendants in 1916 by which she was to appear in a series of photoplays for a period of fifty-two weeks at a weekly salary of $1,250, plus 35 per cent. of the net proceeds from the exhibition of the pictures. She says she embarked on the enterprise, but after one play based on Richard Harding Davis's "Vera, the Medium" had been filmed, they suddenly concluded they had no desire to proceed with the balance of the series.

Miss Gordon charged that she was out of employment for twelve weeks before she obtained an engagement that would pay her as much as the breached contract would, and it was to recover for this period of unemployment that she brought suit placing her damages at $15,000. The jury added $5,000 to it to cover interest and costs.

Sam Sax Returns from Inspection and Sales Promotion Trip in Middle West

SAMUEL SAX, general sales manager of Select Pictures, is back from an inspection and sales promotion trip to branches in several cities in the Middle West. In the course of his jaunt he put across several effective deals.

The exchanges he visited were Pittsburgh, Cleveland, Cincinnati, and Chicago, with a side trip to Toledo. The latter visit was for the purpose of planting the Selznick service with the Rivoli Theatre, which he succeeded in doing.

Mr. Sax brought big news from Cleveland. The State Theatre, one of the finest houses in the city, for the first time in its history has booked a reissue for a week. This was "Ghosts of Yesterday." It will be Selznick Week in Cleveland then, for that same week (beginning May 8) the Mall will show Elaine Hammerstein in "The Miracle of Manhattan" and the Park will run Eugene O'Brien in his latest production, "Gilded Lies."

Owing to these bookings, and the fact that Mr. O'Brien is in two of the pictures which will be shown, it is probable that the Selznick star will be able to make personal appearances in Cleveland that week. Negotiations to this end are now under consideration by Myron Selznick.

Another bit of news brought by Mr. Sax is that the Valentine Theatre, Toledo, after booking "Ghosts of Yesterday" for four days, beginning April 25, extended the run to a week. Mr. Sax reports that the same time Cleveland has its Selznick Week, Toledo will do likewise. The Valentine Theatre there will play "Poor Dear Margaret Kirby" and the Rivoli will run "Broadway and Home."

TAKING IN THE SITUATION AT A GLANCE

Illustrating how Ben Turpin's double-exposure, intercepting, acute angled optics come in handy at times, and how Charlie Murray will presently wish he had 'em. From "Home Talent," a Mack Sennett Special released by Associated Producers

S U M P T U O U S

GO to the offices of your nearest Equity Franchise Holder and see Clara Kimball Young in her latest Sada Cowan story—"STRAIGHT-FROM-PARIS" directed by Harry Garson. See what trade, press and public have praised and applauded as one of the most sumptuous productions in years. See and you'll instantly appreciate a production that meets with the very highest endorsements of censors and public alike. The allegory scenes of the French period are elaborately done, every detail of the period having been faithfully preserved. Unusual beauty attends every scene and every setting giving this ultra smart photo drama that dignity, splendor and exclusive atmosphere for which all Clara Kimball Young pictures are famous. If you haven't consummated booking arrangements as yet, do so now, thru any Equity Franchise Holder or by communicating with

EQUITY PICTURES CORPORATION
AEOLIAN HALL NEW YORK

LOUIS C. BARNSTYN
President and Managing Director of the Dutch Film Trust, Who Seeks Product Here

Arthur Levey Appointed to Prominent Position

General Manager Al Lichtman of Associated Producers, Inc., announces the appointment of Arthur Levey to assume carge of the foreign sales department. Mr. Levey comes to Associated Producers with large experience in the motion picture industry. His association with the screen covers a period of eleven years. Best known as an exporter and pictorial representative in America for the Associated Newspapers, Ltd. (Lord Northcliffe Press), Mr. Levey is an expert in foreign film conditions.

In 1916 he organized the Overseas Distributing Corporation in partnership with John R. Freuler, Samuel S. Hutchinson and Sam Fields. Besides exporting he was also active in importing foreign films.

Following fourteen months of service with the American infantry in France, Mr. Levey went to London where he succeeded in interesting Lord Northcliffe in a plan to cement the friendship of America and Great Britain. Through Levey's efforts the "Anglo-American Unity League" was formed.

Distributing Prints

Prints of a little film that served so admirably during the industry's recent Hoover drive are now being distributed to charitable organizations. The prints are those of "The Invisible Guest," the tabloid drama that told millions about Europe's starving children. It drew more dollars into the Hoover fund than any one agency.

The National Association of the Motion Picture Industry now has about 1,500 prints and will gladly give copies to any charitable organizations which would care to have them. They will also be given to women who aided in the Hoover drive.

The beautiful imported soft rubber tombstone is awarded this week to Conrad J. Spiff, the first man to say that moving pictures are still in their infancy and that we have only scratched the surface. Mr. Spiff has had many imitators.

Dutch Film Magnate Arrives Here to Purchase American Films and Organs

LOUIS C. BARNSTYN, president and managing director of the Nederlandshe Bioscoop Trust of Holland—commonly referred to as the Dutch Film Trust—an organization which controls the output of practically every large American producer and which also operates the principal chain of theatres throughout Holland, has arrived in this country for a brief visit.

Mr. Barnstyn was accompanied on his long trip from Holland by his brother, J. C. Barnstyn, of the British and Continental Trading Company, at whose offices he will make his New York headquarters during his short stay in this country and whom he has appointed his sole American representative.

Louis Barnstyn is a prominent figure in European film circles. Although his motion picture and theatre holdings are to a large extent exclusively confined to Holland, he is also interested in a number of cinema projects throughout Belgium, France and Switzerland. His journey to this country is primarily to acquire additional product for the Nederlandshe Bioscoop Trust for physical distribution throughout Holland.

A Chain of Fifty

A chain of fifty theatres, modernly constructed and equipped, to be erected at vantage points throughout the length and breadth of Holland and to be completed and ready for operation by 1922, is one of the gigantic projects of the Dutch Film Trust. The present theatres in the chain of playhouses owned and operated by the Nederlandshe Bioscoop Trust amount to fifteen, and Mr. Barnstyn states that this number will be enlarged to fifty by the latter part of 1922.

In Holland, according to Mr. Barnstyn, not one of the theatres scattered over the vast Dutch area possesses an organ. It is his plan to introduce American organs in Holland.

New Exploitation Man Engaged by Universal

The latest addition to the exploitation department of the Unversal Film Manufacturing Company is J. A. Daly, well known in publicity circles. He will make his headquarters in Philadelphia and will help exhibitors in and near Philadelphia to exploit Universal productions. He also will do similar work in and near Washington, D. C., and may work as far south as Charlotte, N. C.

As a publicity man, Daly has handled such stars as Andrew Mack, Primrose & Dockstader, Doris Keene and Conway Tearle. He was general press representative for Thomas A. Edison when the inventor first produced talking pictures.

Finds Business Better and Purchases Studio

The "returning prosperity" that wiseacres have cited for the film industry receives emphasis in the news from Yonkers, N. Y., that Whitman Bennett, producer, has made an outright purchase of the old Triangle Studio in that city. Mr. Bennett had the studio under lease for over a year and pleased with its facilities and enthusiastic over the future of the motion picture business, decided on a purchase.

"I can already see the reaction from the slight depression the picture theatres suffered," said Mr. Bennett, who was himself an exhibitor for many years in New York City, "and that is why I put my good money in an outright purchase at this particular moment. Prosperity is so much a matter of faith. Exhibitors who are taking advantage of lowering costs to improve their theatres are not the complaining ones. You will find pessimism pretty generally among the theatre men who got frightened at the first slight drop in business and commenced to retrench."

Cameraman Declines to Photograph Hamon Film

Rene Guissart, chief photographer for the Marion Fairfax production, "The Lying Truth," on May 1 refused a record salary of $500 a week to photograph the Clara Smith Hamon picture, according to a telegram from Pete Smith this week. Marion Fairfax awarded Guissart a long term contract in appreciation of his stand as well as for his work on "The Lying Truth." Guissart was approached about the Hamon picture by John Gorman, who, it is understood, will direct it. It looks as though the picture will be made despite the protests of the industry.

Less Politics
and
more mutual understanding
this is
the need
of the
Moving Picture Industry

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Couldn't Get Posters But Did Get the Crowds

Hal ("First National") Opperman, of the Crescent, Pontiac, Ill., was given "The Sky Pilot," a First National production, as a pre-release, and was unable to obtain the posters which help him sell in Pontiac.

He mourned their loss, but was not willing to wait his presentation until he could get pictorial paper. He had his sign writer do a lot of window cards with quotations from the film titles and illustrated these with stills. These went all over town.

He went into the newspapers to tell them he was offering a pre-release, and he had to tell what a pre-release was so they might understand. He took two eights and better, and backed this up with the column of picture chat he runs daily, apparently as a department of the paper.

His lobby was decorated with trophies of the hunt, borrowed from one friend, and an oil painting of milling cattle contributed by another. It made a wonderful lobby flash and was better than the posters.

He was a little afraid of the matinee business, and he wanted to put it on record that he sold his 450 seats for every show, so he hooked the Y. M. C. A. to a commission selling campaign for the matinees only. They had a drive on for a swimming pool and had the organization ready to hand to dispose of the seats. They added quite a sum to the fund and Opperman made it a unanimous sell-out.

Better still, he sold out the copies of the book the stores had on hand and every copy was taken out of the public library.

Several times he had to shut down the sale, and on the whole he is rather glad he did not get the paper. He worked harder and made more money.

You've gotten a lot of good ideas out of this department, but have you ever paid back what you borrowed from the other fellow? Why not?

Unusual Paper Designed for Griffith's Latest

"Dream Street" is an unusual play and is most fitly advertised through an appeal to the desire for the unusual. To this end the paper is different from the usual designs and are impressionistic rather than definite. All of the paper, with the exception of the three-sheet, carries out the idea of the two men and the girl, and it is all done in a semi-impressionistic style that is in harmony with the title.

The style suggests sketchy wash drawings rather than the definite photographic style and gives the impression of vagueness and unreality. Taken by itself it will attract attention, but on a stand with other sheets it will be even more effective.

Swift Hits a Big Idea in Daylight Saving Gag

Every spring a lot of cities in New York State go crazy and adopt the daylight saving time, but the railroads have to stick to sun time because they can't change time in every town. As a result most cities have daylight and railroad time to consider, and there is great confusion.

Covered the Clock

Harry Swift, the Albany Paramount exploiteer, had a lot of neat cards painted up on durable stock and all through his territory clocks are labeled:

This Clock
Is one hour ahead of Railroad time.
Paramount Pictures
Are always ahead.

Everyone was glad to get the signs, and they all put them up to stay until the end of September; which makes a pretty permanent advertisement. One store in Schenectady took a card and for the first time realized that there might be something in a tie-up. The owner told Swift to come around any time he wanted a window. It made him understand that hook-ups are a 50-50 proposition, and he wanted some.

It's not too late yet to put out these cards in you town if you are afflicted with daylight saving.

SOME OF THE DIFFERENT PAPER DESIGNED FOR GRIFFITH'S LATEST, "DREAM STREET"

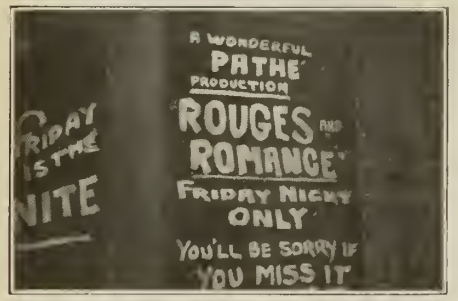
Reading from the left the designs show the one-sheet, the three and another style of one-sheet. There are also a strong six-sheet and a striking twenty-four-sheet, all in similar style. With the exception of the three-sheet, all of the designs carry the triangle suggestion, with a Chinaman lurking in the background of the big twenty-four sheet. It's all unusual and effective

Selling the Picture to the Public

Odd Pathe Exploitation in South Carolina Towns

There still are towns where exploitation is still almost unknown and even places where the one sheet is a curiosity and not a daily necessity. One of the Pathe salesmen sends to the home office some odd kodak shots of his travels, of which the accompanying cuts are samples.

The first shows the entrance to the Opera House, Saluda, South Carolina; a third floor theatre run by the American Legion. The population is not large, and three or four 24-sheets would put an awful crimp in the profits.



THE SALUDA PAINTING

With more enthusiasm than accuracy the advertising agent paints the titles on the glass door of the entrance, and while his spelling is open to question this simple advertising pulls them in. The correct title is, of course, "Rogues and Romance."

THE MARION CUTOUT

Marion, also in South Carolina, is a town of only 900, but here an effort has been made to use cutouts for "Velvet Fingers" and this is topped with a banner.

Both a cutout and a banner are employed, with a sign for the opening chapter of "Velvet Fingers" for even in a 900 town the serial does its good work of holding up business for fifteen weeks. The exploitation is not much, but the management is doing the best it can, and that is all any exhibitor can do.

Hyman's Novelties at the Mark Strand

Having found that his overture works as well for the second number as for the opening, Edward L. Hyman will let it travel down the bill next week, and it will form the sixth number of the program, where it will serve as a prologue to the prologue of the feature, "Bob Hampton, of Placer."

EDW. L. HYMAN

The opening number will be "Vesta la Giubba" from "Pagliacci," sung by a tenor with the correct setting of a stage upon a stage, the singer costumed as a clown. The singer gets a white spot from the booth with the orchestra in magenta and the house in red and blue.

The simplicity of the setting will permit a quick change for the second number, which will be "Allah's Holiday" from Friml's "Katinka." The set will be a Turkish exterior with a leg drop arch, backed by a street scene. The singer will be in full Turkish costume. He will get a straw spot from the side, with the stage strips red and amber and orchestra in orange flood from the booth.

For his third number Hyman will combine a violin solo with an interpretive dance. The selection will be Kreisler's "Caprice Viennoise, played by his first violinist in a Pierrot costume with the dancer as Columbine. The setting will be a new futuristic drop especially painted to take color effects from the lights. It is similar to the blue cyclorama he has previously employed, but a small floral design will break the surface. In this number the violinist will get a blue spot from overhead with the dancer spotted from the sides in orange and magenta.

The fourth number will be the Topical Review, and this will give place to Vanderpool's "Neath the Autumn Moon," sung by a soprano in a woodland setting, seated on a tree trunk. She will be dressed in the style of a hundred years ago. A transparent moon will be against the drop and a straw spot from overhead will simulate moonlight, with an additional pink spot from the side.

The overture will be Von Suppe's "Light Cavalry," played without scenic embellishment. The orchestra will be lighted from overhead with white, changing to red toward the close. This will lead into the prologue to the feature, employing the Indians who travel with the film. He will supplement the Indians with the house baritone, who will sing "The Bandelara," costumed as a Western bandit to harmonize with the Indians and the setting.

"Get Rich Quick Edgar" will follow the feature and the organ postlude will conclude the program.

Made Unusual Drive on Arliss in "The Devil"

Some neighborhood managers say that they cannot do good exploitation in the cities; that the town is too big, and all that sort of rot, but the Locust, Philadelphia, knows better.

THE LOCUST FRONT

It made an intensive drive on George Arliss in "The Devil" and found that it paid.

It gave local stores two sizes of paper bags (sixes and elevens) printed in bright red with the admonition to "Go to the Devil at the Locust" on the dates named. You had to eat to live, and you could not eat without acquiring a few of the bags.

Then it made a cutout of the 24-sheet, and it fitted on the roof as though it had been specially made. The ushers and other house employees were dressed as devils and when the show was not on they were piled into an auto and driven around the neighborhood, handing out cards. Devil cutouts were swung from the marquise and special swinging lamps were made to light only when they were blown in the wind.

As the house had a corner lobby, all of this flash worked on two streets and had them coming from all directions. Plenty of paper supplemented the house stuff and the film did as well at the downtown houses because the locality was made to realize that the picture was something extra big from the manner in which it was handled.

Put Back Serials

Harry Dixon, of the Rivoli, Buffalo, came to the conclusion that serials were becoming played out and were not good for the better class of houses, but after studying the box office sheets for a few weeks he hustled out and got "The Double Adventure" and now the statements make better reading.

Serials get tiresome, but they supply the element of raw melodrama which a goodly percentage of the patrons want, and they pay. Hundreds of those who used to decry the old dime detective stories read them with relish, and the serial is the dime novel concentrated upon the screen. Outside of the very largest houses, they are invaluable.

Federal Photoplays of California *presents*

"THE LURE OF EGYPT"

From the novel
"There Was a King in Egypt"
by Norma Lorimer
Directed by Howard Hickman

Can the spirits of the dead appear to the living?
Can they talk with them and be heard?
A picture of Romance beneath the burning skies of Egypt; of life and love among the mighty tombs of the Pharaohs.

Pathé Distributors

Arthur F. Beck presents

The HEART LINE

From the novel by GELETT BURGESS
Directed by Frederick A. Thompson

"No fair falling in love!"
That was their compact. One of them broke it; which was it, the man or the maid?
The story of a man who said he knew the future but did not know the heart of a girl; of a girl who did not know the future but did know the heart of one man; of Bohemianism and the inner side of a life that few people know anything about.

Pathé Distributors

Selling the Picture to the Public

SCOTTSBLUFF, NEB., IS A TOWN OF ONLY 7,000, BUT LIVELY

This is one of the ways J. D. Smith, local manager for W. H. Ostenberg, put over the First National cleanup. That's the main street of Scottsbluff, with the Orpheum on the right and the bank on the left. The letters were illuminated

Used Big Town Stuff in Selling "Passion"

W. H. Ostenberg, who owns the Orpheum, Scottsbluff, Neb., is one of the most aggressive advertisers in the state. He has to be, for he has only a local population of 6,900 to draw from, but he borrows patrons from nearby towns. For "Passion" he drew four automobile loads from Torrington, Wyo., thirty-eight miles distant, while he has a lot of small towns in between. For a special he goes up and down the line.

He opened the "Passion" campaign with the Omaha stunt of letting the patrons vote as to whether the picture was to be shown for fifty cents, plus tax, or for a dollar, flat. He went right ahead and had the fifty cent tickets printed, for he knew how the vote would turn out.

Then J. D. Smith, the local manager, got a string of five-foot letters, spelling the title, and these were strung from the Orpheum to the bank building across the way. The letters were wired for lamps on both sides; from two to six lamps being used for each letter. It made a wonderful flash in a small town.

Special envelopes were printed up for mailing the heralds, with a picture of Pola Negri, and these were sent all through the valley, covering a radius of something like fifty miles.

Just Reverse It

Lem L. Stewart, of the Southern Enterprises, writes that we quoted him incorrectly in saying that the most important slide should run first and the next most important last. The proper quotation from "Attention Value of Advertisements" from which he drew the suggestion, reads "Other things being equal, we are most likely to remember the thing we saw last, and remember the next best the thing we saw first." In other words the most important slide should come last and the next most important first, and not the reverse.

Seattle Window Shows Now Regular Feature

Seattle is so used to window hook-ups since A. M. Vogel started in to do the Paramount exploiteering that instead of looking at the papers for their amusements they take a walk down Main street and look in the stores. The shop keepers have found this angle so profitable that some of them have arranged for a weekly change in window dressings and suit their displays to whatever picture Vogel wants to exploit, though he finds it pretty easy to swing a title to fit what the merchant has to offer.

Just for example: a display of garden tools made "The Easy Road" to a well kept lawn one week and then "The Call of Youth" was the demand for garden work. In a clothing store good dressing was "The Easy Road" to success and "The Call of Youth" was for the particular brand of duds the store had to offer.

Window exploitation, where it is properly directed, is at once the easiest and the most effective display. Some people may not read the amusement advertisements, but they must necessarily pass the shops, and a special display will always catch the eye.

It works as well for the store as for the theatre, so everyone is pleased with the result. If you have no exploitation man to help you out, you'll be surprised to find how easy it is to dope out the ideas yourself. It may come hard the first couple of times, but once you have the habit it must be a sticker of a title that you cannot adapt.

TWO OF THE MANY WINDOWS IN SEATTLE TIED UP REGULARLY TO PARAMOUNT ATTRACTIONS

A. M. Vogel, Paramount exploiteer, has the Seattle stores as well trained as those under the tutelage of Harry Swift. Some of the stores change their displays every week, hooking in with whatever attraction Vogel is booming. On the left is a drug store tie up with "The Call of Youth," while on the right a florist shows "The Easy Road" to a well kept lawn. That raked the shekels in

Selling the Picture to the Public

Makes a Directory of a Twenty-four Sheet Stand

Using a single 24-sheet stand for three houses at a cost of one three-sheet for each house is a stunt put over in Amarillo, Texas, by the D. F. & R. Enterprises, which manages three houses.

The paper cost is but the price of one three-sheet for each house, yet the titles are given the prominent display of a 24-sheet stand because this is the total space taken. Better still, all three houses are sold instead of just one, since it is pretty certain that one of the three titles will appeal to the average patron, and if he does not like the attraction at one house, he can take in one of the other shows.

Gets Same Prominence

The 24-sheet has two chief advantages. It makes a big splash and it cannot be overlooked. This gets the same prominence, and if no 24-sheets are used the three-sheet bulks as big as the twenty-four would in faster company.

By using three panels, this scheme can be worked for one house with three changes. Letter the panels "Monday and Tuesday," "Wednesday and Thursday" and "Friday and Saturday," or whatever the changes are. Or you can make it "Today" and "Next attraction" by making the three sheet boards interchangeable, moving them up to suit the playing date. In either case only one three-sheet for each attraction is needed.

HOW A TWENTY-FOUR SHEET BOARD SERVES THREE HOUSES

The D. F. & R. enterprises, Amarillo, Texas, uses a set of threes on a 24 sheet stand to get service for its trio of houses. A single three sheet for each house each week gets conspicuous showing at small cost for paper. This shows all Universal titles

Don't Make Bets

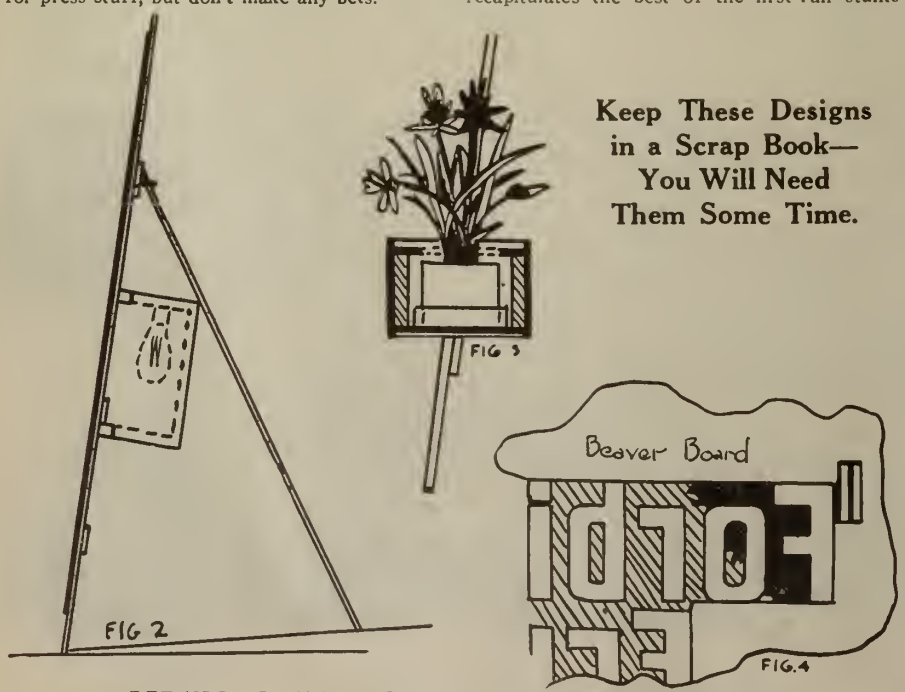
If you use the Indian-on-the-Buffalo-Nickel press item for "Bob Hampton, of Placer," don't let anyone draw you into a bet that the Indian is Two-Guns White Calf. The nickel Indian is old Chief Iron Tail, who used to be with the Buffalo Bill show. It's all right for press stuff, but don't make any bets.

Gets Big Exploitation on "The Faith Healer"

John Leroy Johnston, who recently took over the exploitation of Paramount pictures in the Los Angeles district, bats out his first home run with a four-page letter on how to put over "The Faith Healer."

This is supplemental to the press book, and recapitulates the best of the first-run stunts and offers many suggestions of his own, concluding with the offer to personally get behind the production if the exhibitor desires it.

One of the best suggestions is to take the three special one-sheet teasers on this subject and make them into a six sheet, checkerboard fashion, for a big splash. This is not always successful when done with pictorial ones, but these block and tint designs will go together very well and give a strong push to the story. A stand will cost only 36 cents, plus posting, and will do much more good than six single-sheet locations.



Keep These Designs in a Scrap Book— You Will Need Them Some Time.

DETAILS OF THE DESIGN FOR "MIDSUMMER MADNESS"

For a full description of these working plans by O. T. Taylor, see the opposite page. These sketches show how to set in the flower boxes, how to paint the back and the detail of adjusting the light box to illuminate the title

Official Circular Is Taken Up by the Papers

Some theatre in Kenosha, Wis., put over a good one for "Outside the Law." The material was sent in without the name of the house, but it is worth while claiming.

Exhibit A is a placard, 10 by 16 inches, headed with a red "Reward" in twenty line letters. Below are line cuts of the full face and profile of a woman in imitation of the usual police circulars, and below that are the fingerprints of the suspect.

The lead-off is headed "Catch this woman," and goes on to state that she is reported to be on her way to Kenosha and the information given that "She's wanted from coast to coast." It is told that large rewards have been offered for her arrest and conviction, and informers are told to get into communication with the local chief of police. Below it all is a large "Please post in a conspicuous place" to suggest that they were sent out on police business.

Backing this up the local papers carried a front-page story of a third of a column, telling of the posting of the broadsides and repeating the information. The only reference to the title in both cases is "She's outside the law," and this is not made too conspicuous.

It aroused a lot of attention and got the town all excited. It is to be presumed that both the chief of police and the newspaper were consulted in advance, or the back kick will nullify the good effects of the stunt.

Selling the Picture to the Public

Taylor's Lobby for "Forbidden Fruit" Was Sent Over a Circuit of Theatres

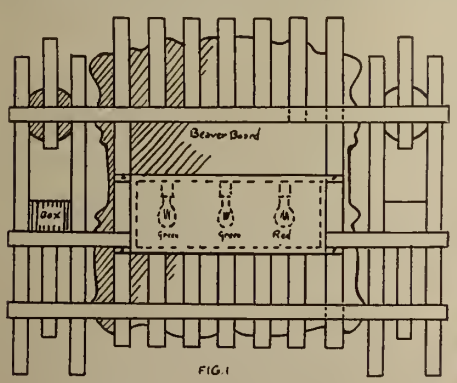
IF the proof of the pudding is in the eating, the lobby display planned by O. T. Taylor, advertising manager of the Weir and Dream theatres, Aberdeen, Wash., must be good, for one of the Paramount salesmen from Seattle saw the display, purchased it, and had it shipped to Chehalis, as the start of a swing around the circuit.

Another proof is that, with "Passion" for the opposition, "Forbidden Fruit" played to capacity for two days with a good third day, though not quite capacity.

The Campaign

Two weeks before the showing the four 24-sheet stands were given special sheets reading merely "Forbidden Fruit?" the question mark being eight feet high. At the same time newspaper teasers were run.

One week in advance the painted signs were replaced by the regular paper.



BACK VIEW OF PANEL

For the sake of definition, only one side of the lobby display is shown here, the other being a duplicate with the poster design executed in reverse. This picture does not show the panels for the four entrance and exit doors at the rear. It will be noted that the three sheet boards match the central frame.

But three pieces of lithographic paper were used. The exchange sent only one three sheet. Mr. Taylor used this, cut out, for one panel and painted the other to match. He also used parts of two ones. The remainder of the 15 pieces is original.

Color Schemes

Special painting permits Mr. Taylor to keep to a color scheme. These colors have almost the same actinic value and do not offer contrasts in the cut, but the "Tree of Knowledge" is used on both sides of the three sheets and the central frame, painted in a dull violet. The backgrounds in the circles and panels are light pink and the foregrounds blue. The lettering is black with red initials, and the circle and panel borderings orange. The lattice work is grayish cream with artificial wistaria in light yellow, pink and purple.

The crepe paper streamers in the dome are alternately white, blue, white, pink and repeat.

THE LOBBY FRAME

By O. T. Taylor

Fig. 1. Back of center display stand showing the very simple construction. Material used is ⅛ in. x 3½ in. wood strips (lattice) and beaver board.

Fig. 2. Side view showing how box for housing light is attached to stand.

Fig. 3. Detail plan of flower box built entirely of beaver board, with the exception of a 1 x 2 wood strip about 5 in. long placed one in each corner to nail sides to. Bottom is cut to fit inside and is nailed to ends of wood strips. Fasten to lattice with small nails from inside of box. Potted plants or flowers should be used in boxes, the ones shown in photos being daffodils.

Now take a piece of stout transparent paper, such as heavy bond, wet it lightly and stretch over opening, previously cut in beaver board panel and large enough to take all letters to be illuminated. When dry mark out letters, being careful not to dent or break paper, then paint in **around** letters with background color, leaving letters white. Use the same background color on back of sign in same manner (shaded portion Fig. 4) and when dry apply coat of opaque black as shown in Fig. 4, this will prevent light shining through background around letters.

Place colored lamps, 1 used 1 red and 2 greens, in box behind sign and a beautiful effect is secured. The effect may be made still more striking by employing a flasher to operate lights.

Your lobby is YOUR show window. Don't ask for other windows unless you dress your own.

Desert Island Was Only Lonesome Part of Lobby

George Schmidt, of the Alamo No. 2, Atlanta, believes in lobby exploitation because it always pays him. He knows the better his lobby display is the better his receipts will be and he is willing to spend money to gain money.

For Pathe's "Half a Chance" he used the central idea of the story; a man cast away on a desert island with only a dog and a box of law books for companions. He put down a floor cloth to represent the ocean and then built a sand island in the centre, with a driftwood hut and a water soaked trunk of books. He used a stuffed dog, but the man was alive, and at Mr. Schmidt's direction he had spent a week growing a stubble beard. He harrangued an imaginary jury, just as did the hero of the play, and he drew a crowd which walked over the painted sea to see. And they voyaged clear up to the box office, which is the important part.

Bags Boomed

G. C. Brooker, of the Opera House, Neepawa, Manitoba, went to the bag stunt for "Down on the Farm" and went the limit, distributing halves, fours and fives to all who would promise to handle them.

They were all printed up with a top box reading "Seaborn Brothers and Staff are going to" running into the "Sea" which lead off the house advertising. The type was changed for each concern. It led to such good business that Mr. Brooker booked some more United Artists attractions and he says he will use them all.

O. T. TAYLOR'S DESIGN FOR A "MIDSUMMER MADNESS" LOBBY

Most of the designs are hand painted to match the single three-sheet sent, and are all planned on a single color scheme, giving a harmony which cannot be obtained from the use of paper of various sorts. *See opposite page for details*

Selling the Picture to the Public

Chinese Atmosphere for "Outside the Law" Lobby

W. Griffith Mitchell, of the Majestic Gardens, Kalamazoo, used the Chinese atmosphere as his keynote for "Outside the Law" when he played that Universal subject. The chief features were lanterns and a wistaria trellis around the box office and across the back of the lobby, which shuts off the banner used and ideograph panels on the door and side walls.

THE MITCHELL LOBBY

At the rear, on the right, was a large painting, lighted by a spot from the box office, which showed up well as the lanterns kept the lobby somewhat darker than usual, enabling the spot to bring up the painting in strong relief.

Revives Community Sings

S. Barret McCormick, who is now with the Sol Lesser houses in Los Angeles, has revived the old community singing idea at the Kinema and is getting away with it just as he used to do in Indianapolis, at the Circle. He is using the old-time songs, with the words of the chorus thrown on the screen and with a soloist leader in the spotlight at one side. He advertises that he will take his audience back to the days "When Dad Smoked His First Sweet Cap," and he is getting away with it strong.

Three Boards in Four Sold Paramount Titles

On this page is a picture of the leading billboard stand of Olean, N. Y. You may not think it, but this is the principal street and most of the towners pass the place almost every day, and they are bound to see the signs.

Of the four stands three are for Paramount pictures, for two of the four local houses use only Paramount material, and they do the most advertising. The other stand is for a cigarette, and the expiration of the contract with the tobacco concern will make it 100% Paramount shortly. The three titles are "Forbidden Fruit," "The Cost," and "Huckleberry Finn." Just because you've played "Huck," it is no sign that the picture is all through. It's going right along and is still making money in the smaller places.

Its Chief Value

The chief value of the cut is that it shows how to get four stands on a space only two stands wide. You can find precisely the same stunt in use in the heart of New York, only half a block from the Pennsylvania station, and it works just as well and conserves more valuable land. They get enough out of four boards to pay the taxes on a costly property; which is probably more than Olean can brag.

THREE PICTURES AND ONE CIGARETTE IN OLEAN, N. Y.

That's the way it stands on the chief billboard location on the principal street, for two of the four houses in town use Paramount exclusively, and they advertise the fact. When the cigarette contract runs out they'll make it four boards

Fred Hathaway Built Up Two Good Exploitations

Fred Hathaway, of the Alhambra Theatre, Utica, N. Y., pulled two extra good stunts for "Midsummer Madness" and "Lying Lips."

For the former he had printed up stiff cards, reading:

Thank You, Old Dear!
You Are Now Initiated in the
E. Z. Mark Club
and Are a Full-Fledged Member.
Don't Get
"Midsummer Madness."

There are as good fish in the sea. Ask Tom, Dick or Harry for a nickel. Hand him this card.

The back was printed up with the advertisement of the De Mille picture. It is just another working of the eleven-cent initiation into the Buffalos, which swept the country some years ago. You asked a friend for a nickel and then slipped him the card, telling him to get it back from some one else. It's idiotic, but it had people talking, and a lot of them came to the box office and asked for them. One card might sell a dozen or more before it was worn out because it was printed on good, hard stock.

The other stunt was a film frame card, in which the window is punched with perforating rule. It is about the best we have ever seen, and it will be reproduced in an early issue. Watch for it! It works for any title for which you can obtain some waste film, and this is always possible if you will write the home office. Mr.. Hathaway used 5,000.

Mr. Hathaway also elaborated the "Blueatas" notice for "Midsummer Madness."

Played to Mothers

E. Metzger, the economical exploiteer of the Strand, Creston, Ia., could not see a street or window stunt in "Mama's Affair," and he could not figure out a lobby display for the Constance Talmadge production. It looked for a time as though he might lose his record, but he saved the day. He went over to the newspapers and told them to tell that, on the opening afternoon, any mother of a daughter could get in free. And they all did, for they all came, and went home to tell the rest of the family that it was a good show. And, of course, the rest of the family had to pay.

Sold Hick Atmosphere to His Hick Patrons

Cosmian Hall, Florence, Mass., is in the center of a large and prosperous farming district. The management determined to sell Charles Ray in "Peaceful Valley" on its rural flavor, and it got out a lot of dodgers that started off with:

"Peaceful Valley"
A First National Attraction
You bet it's rube stuff!

And at the bottom was: "But isn't that the sort of a story in which you like Charlie Ray best, with the hick humor, the sob and the hefty wallop? Isn't it? A real home week picture."

One of these was put into every parcel wrapped by the stores for the farmers the week before the showing. They responded to the appeal and the Fords were parked all along Main street.

Two factories were sold on framed stills, but the throwaways packed the punch.

Selling the Picture to the Public

OF COURSE DURING SHOW TIMES THEY MOVE THIS ASIDE

The Queen's Square Theatre, St. Johns, N. B., made a sectional cutout of a 24-sheet for Universal's "Once to Every Woman" and was able to move it around to suit the time of day, shooting it up the street when the house was open

Made Sectional Cutout from Twenty-four Sheet

The chief objection to cutouts from twenty-four sheets is the size of the resultant stand. It's an awkward thing to handle, and this perhaps more than any other reason has prevented a more general use of the large cutouts.

The Queen's Square Theatre, St. John's, N. B., seems to have solved the proposition of getting a large stand that is easily handled. This big sheet is in four sections and can be moved about as casily as four sixes By lashing the back the affair can quickly be taken down or assembled and removed indoors or taken away from the entrance as may be desired.

The sectional cutout requires a little more care in mounting and should be braced at the sides so that it may be lashed together, but the slight extra trouble is well worth while in view of the resultant smash.

Toledo Baseball Fans Saw Team Open Season

The Rivoli Theatre, Toledo, arranged to take photographs of the opening game of the local team at Louisville and sent a cameraman down to get a bunch of film.

To get the necessary publicity the theatre permitted the Blade to take the credit for the stunt, and the newspaper played the game all the way across the front page with an announcement to the effect that the pictures in action would be shown at the Rivoli that evening.

The publicity was worth a great deal more than the credit of having sent the cameraman down, and the house was willing to let the paper get the credit if they could sell the tickets.

Harold F. Wendt, publicity director of the Rivoli, remarks with pride that while the pictures were taken in Louisville the films were shown in Toledo only 24 hours later. That's good for over here, but in the pre-war days the London music halls regularly showed the big turf classics the evening of the day the race was run, even from as far away as Liverpool, the work being done on the train en route.

Burns City of Moscow Three Times Each Day

Napoleon was some time burning Moscow, and when he had started the blaze he had to hotfoot it back to France in some hurry and more discomfort; but for his "Music Week" production at the Mark Strand, Edward L. Hyman burns Moscow three times a day and doesn't have to stir out of his easy chair.

Earlier in the season he produced Tschaikowski's "1812" overture with a battlefield and light effects. It made so pronounced a hit then that he determined to repeat it on a more pretentious scale for the music week celebration, and it made even more of a hit with the patrons.

For a setting he had a reproduction of an old print of Moscow, as shown in the illustration, with two set pieces in the foreground. The rocks constitute the first piece and back of this is a profile of houses. The drop is so well merged that from the rear it looks like a complete painting.

A Fine Illusion

At the opening the quiet passages of the music are accompanied by the falling of night upon the city. As the curtains part the city is bathed in a sunset glow, with the rivers reflecting the crimson skies.

Gradually the soft twilight of the northern night comes down and lights begin to appear in the houses. As the battle theme is worked up the night grows dark, the windows no longer show against the dusk and the city sleeps.

Then comes the attack and the burning of the city with a flame wheel carefully masked to show the flames rising from certain sections of the city. With a transparent sky and river and wheel effects from the front Hyman makes this the most pretentious production he has yet attempted.

The photograph is interesting as showing the lighting effect. That flaming sky is not paint, but light.

HYMAN MAKES A BETTER JOB THAN DID OLD NAPOLEON

He burns down Moscow three times a day and does not have to make a retreat. This is about the most pretentious production overture Hyman has yet offered, and it made a pronounced hit at the Brooklyn Mark Strand

Selling the Picture to the Public

Used Clay Bas Reliefs for "Forbidden Fruit"

Some weeks ago we told how Arthur M. Vogel, of the Seattle Paramount office, had used clay modeling for the exploitation of "Forbidden Fruit," but were unable at that time to show the designs in detail.

ONE OF LA FRENIER'S DESIGNS

On this page are two of the models used as well as a cut of a window using one of the designs pictured. It will be noted that in the jeweler's window a spray of apple blossoms was used to carry out the idea of the Garden of Eden, not only improving the allegory, but giving an unusually artistic effect. The display also carried two framed stills and a card stating that the jewels used in the play were of the same high standard as those sold by Victor, who supplied the window.

A STILL MORE STRIKING MODEL

It is notable that the modeling was not done by a professional artist, but by Archie La Frenier, who is employed in the shipping department of the Seattle exchange.

His modeling is undeniably high grade, and in addition to getting unusual attention for the windows in which these displays were set, the work attracted the most favorable comment from the art editors of the Seattle papers, all of whom made special mention of the work in their columns, greatly adding to the interest the windows excited.

Not every town offers competent clay modelers, but at a pinch you can make this a double exploitation stunt by offering prizes to the public school pupils who provide you with the best modeled frames. This will excuse a roughness of design while increasing the local appeal.

A CLAY DESIGN WORKED IN WITH REAL APPLE BLOSSOMS

One of the windows in Seattle employing the clay modeling designed for "Forbidden Fruit" by Arthur M. Vogel, Seattle Paramount exploiteer, and done by Archie La Freniere, of the shipping department of the exchange

Lindlar's Art Poster Makes a Good Teaser

Walter Lindlar, of the Paramount exploitation staff, has turned out another teaser one-sheet which is as good as his trio for "The Faith Healer." It is intended to be used for "Deception," and does a maximum of selling with a minimum of words. This takes line with the five-word posters for "The Nut," though it offers six words, but five of those word will mean sold tickets.

THE "DECEPTION" ONE-SHEET

The color scheme is the powerful red and black combination, the left triangle being black and that on the right red, with white lettering. The posters have already been distributed to the exchanges and are intended to be used as teasers, preferably for two or three weeks before the full campaign when, if desired, these can be stripped with a date.

Lindlar is getting to be to posters what Harry Swift is to windows. More cannot be said.

Why not have a selfish week and spend it telling about the house and its attractions? You can run on the show for a week without unusual advertising and sell the house for more than the campaign week.

Selling the Picture to the Public

RAY COULD NOT DIP ONE FOOT IN THIS "OLD SWIMMING HOLE"
But it drew a crowd to the Liberty, Portland, for a two-day run of the First National attraction. The stunt was devised by Ralph Windsor, and it was small enough not to take up much room in the lobby, yet large enough to sell a couple of extra rolls

This Swimming Hole Too Small for Ray

Charlie Ray could not have used this "Old Swimming Hole" for a footbath, but it was large enough to sell a lot of extra tickets for this First National attraction when it was set up in the lobby of the Liberty, Portland, Ore.

The size of the display may be judged from from the flower vase around which it was built, but its diminutive size was one of the points in its favor. It was just as impressive as a big set, and a lot more interesting. The pool was small, but realistic and a pump supplied the water which turned the old mill wheel and gave the action that got attention to the display.

Where there is no pillar to break the roof, the latter can be made of transparent material and blacked out according to the suggestion of O. T. Taylor for his **"Midsummer Madness"** display, when it can be illuminated by one or more lamps set inside the house.

Provided Moustaches for Chaplin Contests

Floyd Hopkins, of the Victoria, Harrisburg, has put a new angle on the Chaplin impersonation contests. He advertised such a contest and added that the boys would be given their moustaches free when they entered their names in the contest. He gave out about 500 crepe hair moustaches and had as many kids between eight and twenty-one parading the streets in costume. Each contestant was given a bunch of cards to hand out reading "Meet me at the Victoria Theatre and see 'The Kid,'" with the date. They seemed to think that the cards added to their importance and took a delight in handing them out; which makes two good pointers for Mr. Hopkins.

A few braids of crepe hair cost very little. The labor of combing it out and tying into moustaches is slight, but the "real" moustache will help the sting wonderfully. Try it yourself and see if it doesn't.

Boy Scouts Paraded for "Black Beauty" in Lima

Boy Scouts are mighty useful for exploitation, and they are always ready to turn out in parade if the line of march winds up in the seats of a theatre.

The Sigma Theatre, Lima, Ohio, not only had "Black Beauty," but the first of "The Adventures of Bob and Bill," and it looked like a pretty good idea to invite the scouts to see what a good bill it was.

The scout masters figured the same way the theatre did, so they turned out the boys and, of course, the papers took up the stunt and gave reading matter both before and after the stunt. Then the kids went out and told the fellows who were not scouts and they were a busy little bunch of press agents.

It helped put the show over big, but we don't see how the Sigma drew a penny with all those horseshoes on the lobby fronts with the points down, letting all the good luck run out. Everyone knows that it is not lucky to hang horseshoes that way, but the Sigma defied superstition and got away with it. You may not be so fortunate. Hang them with the points up. Play safe.

STILL THE HARD WORKED BOY SCOUTS ARE ON THE JOB, THIS TIME FOR "BLACK BEAUTY"
They had "Black Beauty" and an "Adventures of Bob and Bill" on the program of the Sigma Theatre, Lima, Ohio, and the management figured out that if that could not appeal to the Boy Scouts nothing ever would, so the scout masters were approached and a parade was organized which wound up in front of the theatre and any boy who did no t like the show was permitted to get his money back by walking backward over the route of the parade

Selling the Picture to the Public

Lobby for Congo Was Based on the Foliage

Realizing the value of the Van der Berg Congo pictures if only they could be properly introduced, Oscar A. Kantner, exploiteer for the Indianapolis territory, got something really new and good for the first of his series when it played the Isis.

All of the display signs, the easel support and other material was provided with a background of twigs and leaves, glued on. Even the sheets for Alice Joyce, in the dramatic feature, were similarly treated. A few palm leaves over the box office completed the effect.

The cut does not do justice to the display, for the reduction is too great, but if you can visualize the bright colors of the posters against the brown and green of the background, you will realize that Kantner has done something with class, and you'll do the same thing some time.

Right now, with all this talk of censorship, these Van den Berg pictures are going to help a lot to correct erroneous impressions. If you have the series booked, work them above the feature. The stuff is interesting to the layman and fascinating to the educator, and it will make a black eye for reformers who seem to think that the pictures can spread only evil.

HERE IS SOMETHING REALLY NEW IN A LOBBY DESIGN

How the Isis Theatre, Indianapolis, worked for the Congo pictures. Oscar A. Kantner, Paramount exploiteer, made new ones and a banner by gluing twigs and leaves to all the posters to suggest the dense tropical foliage. This was done even with the feature

"Partners of the Tide" Exploited in Passaic

George W. Lederer, Jr., manager of the Rialto Theatre, Passaic, N. J., is the son of the man who made the Casino Theatre, New York, the home of light entertainment famous the country over. He is a chip off the old block, and he is making the Rialto take its place in Passaic.

And he knows the value of exploitation. He has sold the Alan Dwan production, "Partners of the Tide," on the strength of the "punch" advertisements appearing in Moving Picture World. It sold him the contract, and he figured that he could sell his patrons the same way. He started his local campaign with these same eight teasers, lifted from this paper and used without change, using one each day.

But that was just a starter. He hired a man to parade the streets in diving dress. There was nothing to connect him with any theatre. He just went about the streets in the uncouth costume and said nothing. The more often people saw him, the more curious they became, and they got no hint from the Rialto, for these was no specific advertising done until the day of the opening, when the morning papers came out with a five elevens.

At the same time the billboards blossomed out. As soon as the audience was out the night before, a canvas was stretched across the front of the house and the lobby changed to represent as nearly as possible the cabin of a ship. Port holes were painted on the outer panels of the doors and the doors themselves were labeled "Cabin" and the inner doors led to the "grand salon." Oilskins were suspended below the side lights and the box office was the purser's office, while a rather crude lighthouse was erected at the curb line. The mystery, plus exploitation, put the picture over in a large way and suggests a good stunt to other users of this title.

NO PASSENGER GOT SEASICK ON THE THOMAS DOANE. THE T. D. WAS NO BUCKING BRONCHO

George W. Lederer, Jr., is the son of a veteran Broadway showman, and he knows what his dad has told him is true, because he has demonstrated at the Rialto, Passaic. His campaign for "Partners of the Tide," Allan Dwan's presentation of a Joseph C. Lincoln story, was a clean-up for more than the days of showing because he put it over in such a style that people took a new interest in pictures in general as well as this story in particular

Selling the Picture to the Public

THIS GIRL WORE A THREE SHEET VEIL WHILE ON THE JOB

Most girls wear veils, but this attractive model wore a couple of square yards of scrim, for she hid behnid the poster and you alternately saw her and the painted sheet as the light was flashed off and on during show times

Scrim Poster Display Had Compelling Pull

Utilizing a familiar stage effect, the Frolic Theatre, San Francisco, put over Universal's "All Dolled Up" to more than usual business. The lobby was draped, as shown in the cut, with a painted panel in the centre. This panel was done on scrim and placed across a black box with lights around the inside of the frame.

During show times, the girl who stands beside the picture was seated in this box and the frame lights were flashed on and off. When they were on the picture was faded out and the girl was seen. With the lights out only the scrim picture was visible. It is an old principle but it was a novelty in lobby display, and it not only got attention, but it gave the impression that a picture advertised in such an unusual fashion must be an unusual attraction itself.

In painting on scrim for this effect, care must be taken to have the mesh of the fabric clear of paint, and the box must be deep enough to permit the model to sit well back, or she may get enough light to show through even when the lights are off. If you will look carefully you will see that a chair is showing through the design because enough of the light from the flash went through the scrim to make the outline visible.

A page advertisement used each week is no better than two tens used each week. The only difference is in the bill. Change your pace.

Don't be afraid to admit that your house is a good one. Modesty is good in its way, but it never helped the box office much.

Got Outlawed Autos for An Exploitation Stunt

Bill Robson, exploitationist for the Pittsburgh Paramount exchange, has dug up something new. It can't always be worked, but when the condition arises you can swing it for a goal.

For some reason the McFarlan automobiles were barred from the Pittsburgh automobile show. They were naturally in a frame of mind to fall for any stunt that would put McFarlan cars in the public eye, but there was not much the agency could do.

That's where Robson came in. Herbert W. Given, the exchange manager, had talked John P. Harris, of the Grand, into trying exploitation for "The Faith Healer" provided the stunt was dignified. The Pittsburgh downtown houses do not do exploitation, because they think that it detracts from the house.

Robson approached the auto agency with the idea that the poor kiddies be taken to the Grand to see "The Faith Healer" in a string of McFarlan cars. The manager saw the advantage of a procession of cars over the principal streets, and he knew that he could borrow the cars for a charity stunt where he could not coax one out of a private garage for an advertising stunt. He put $150,000 worth of cars in line, each one bannered, and they not only took the kids to the theatre, but they gave them a ride through the parks and boulevards, with an escort of motorcycle traffic police, and it put the McFarlan car in the public eye better than the auto show could have. It's a new angle for a hook up. Remember it, for you can use it some time.

Robson used the auto-theatre party stunt in Butler.

Splashed "The Kid"

Emory Rylander, of the Rylander Theatre, Americus, Ga., took extra big space for "The Kid" and put the show over to the capacity with very little other exploitation. He took 88 column inches for a single display and says that it paid for itself many times over.

WHEN ORPHANS RODE IN AUTOS COSTING $6,000 EACH

Bill Robson, Pittsburgh Paramount exploiteer, found that the McFarlan car had been barred from the auto show, so he tied them up to the idea of an auto parade of orphans to the Grand Theatre to see "The Faith Healer" and they won out

Selling the Picture to the Public

Sam Sivits Slowly Is Working Out Results

Gradually Samuel Sivits, publicity man for the Rowland and Clark theatres, Pittsburgh, is working to the combination displays. It's a mean job, because he gets no support from artist or compositor and that he gets any results at all is something to wonder at. He had more of a chance than usual with "Lying Lips," because it played two of the three houses of the string which advertise, and he could get space for the mortises. He also sends in a three division space which runs type in the central space, and he gets a sightly eight point to do it in, though he has to take a face which has such high ascenders and descenders that it is little better than a six point. Some day Mr. Sivits is going to get the Indian sign on his artist and persuade him to work out a scheme, and when he does he will have so much better displays that the other houses will fall in line and Pittsburgh will no longer be the reproach it is. This display is cut for type banks in both sections, and the titles have been lettered to give good results, though the signatures are not clear, and the hand lettering around the top is not pretty. In the long run the artist should get the idea, and plan his art work to let in type. Then, by killing a couple of compositors perhaps, Mr. Sivits can scare the others into the belief that when he says he wants type display he doesn't want it set like out-of-town correspondence in a country weekly. Mr. Sivits writes: "Your columns have been rather severe in the criticism of my efforts, but I assure you that I look at it in the right light. I realize the shortcomings only when one who criticizes thoroughly understands the technique of display advertising." We appreciate the compliment, but as a matter of fact we have not been criticizing Mr. Sivits. He is doing the best he can, and better than most. It is because this is about the best of the picture advertising in Pittsburgh that we turn the spotlight on him. We are trying to help him shame the newspaper publishers into giving him more support, but there doesn't seem to be any shame in them. Mr. Sivits takes 85 lines across five columns for this display, which is rather more than his average. He should get better results in this space, but he does not because he finds it impossible to get his ideas carried out. Usually when he tries for a type bank the results are so discouraging that he goes back to hand lettering, poor as it is, because it is at least better than the typesetting. If the advertising manager of the Pittsburgh Dispatch will write the advertising manager of the Cleveland Plain-Dealer for his experiences in helping the advertiser, perhaps the Dispatch would get a real art department and help the theatres get better work. It means more money to the Plain-Dealer. It will mean more money to the Dispatch. That is why we have been hammering at these Rowland and Clark displays. It's not because we think Mr. Sivits knows no better. He does, but his hands are tied through lack of co-operation. It is because we are so much interested in Mr. Sivits' efforts that we watch his results so closely. He cannot afford to hire a high class artist to make him a single drawing each week. The newspaper could well afford to get an artist and turn him loose on all the good advertisers, and, if they do, they will sell more of their space. It has worked wherever the scheme has been tried. There is no reason why it should not work out as well in Pittsburgh. We appreciate Mr. Sivits' attitude, but we want him to feel that it is not he who is being criticized.

—*P. T. A.*—

ROWLAND & CLARK THEATRES
Penn & Shady
LIBERTY
5th Ave Downtown
SAVOY
More spectacular and thrilling than "CIVILIZATION"
Thomas H. Ince's
greatest contribution to the screen
"LYING LIPS"
EXCLUSIVE PRESENTATION OF A MASTERPIECE
The management of the Rowland & Clark Theaters considered it a master business stroke when they secured for first and exclusive Pittsburg presentation the sensational Thomas H. Ince success, "Lying Lips." This screen drama will be considered the greatest contribution of 1921
"Lying Lips" possesses all the necessary requisites of a photoplay extraordinary. Its theme is an appealing one and builds up to a climax of tense dramatic power. The shipwreck scene is one of the most vividly depicted incidents ever brought to the screen and stands out as the crowning achievement of Thomas H. Ince.
Next Week—The marvel picture of 1921 — "MAN-WOMAN-MARRIAGE"
Penn & Highland
REGENT
The picture that will fill your eyes with tears and heart with happiness
"THE FAITH HEALER"
Starring Milton Sills
The story of life on the primrose path and of broken-hearts made whole—of the man of divine faith and the woman who had sinned.
NEXT WEEK—Dustin Farnum in Winston Churchill's "INSIDE THE CUP"

A SIVITS DISPLAY WITH TYPE BANKS

DORIC
See It Here, or See It There
LIBERTY
The King of Laughmakers
Oil up your "Loffers", and Come on out!
Here's a wild delirious jag of joy. It reeks with laughter and tingles with thrills. It's as up-to-the-minute as an alarm clock, and as fast as an express train.
Believe Us, It's a Knockout!
HAROLD LLOYD
IN
"NOW OR NEVER"
Added Attraction at the Doric—
An Easter Attraction
Blind Wives
from Edward Knoblock's STAGE SUCCESS
"My Lady's Dress"
Added Attraction at the Liberty—
Paris By Night
—A Strange Great Adventure.
Alice Lake in
"BODY and SOUL"
Pathe News—

LIBERTY
NOW! Two Chances to See This Giggle Grabber.
DORIC
The Laughs That Lloyd Builds
—are hearty, hale and hysterical. They have made him the greatest film comedian of the day, and this—his first three-reel offering is the greatest of his career. See if a good laugh is worth anything to you.
Harold Lloyd
In "NOW or NEVER"
Hot Dawg!
—All Aboard for Laff Land
Here's a giggle special and a laughter limited with me hunt on the laughs. It's a wild ride of delirious delight. Grab your berths early, hang on tight, hold your breath and—
Watch Out for Cinders!
Added Attraction—at the Liberty
Lives There a Man—
—and Died!
Alice Lake in
"BODY and SOUL"
ADDED ATTRACTION AT THE DORIC
"BLIND WIVES"
"MY LADY'S DRESS"

TWO CUTS OF THE SAME WIDTH THOUGH ONE LOOKS WIDER THAN THE OTHER BECAUSE OF THE LINE

Made Lloyd a Headline Day and Date in Two

H. E. Jameyson took large spaces to put over Harold Lloyd in "Now or Never" at the Doric and Liberty, Kansas City, showing much ingenuity in getting in the dramatic features. Although both displays are the same size, that on the right looks larger because it is more open. In the original you would suppose one to be a fours and the other a fives, yet both are the same, nine inches wide. This is some of the stuff Jameyson was talking about when he wrote that he could not indulge in his "riots" of white space. These do not appear to be overcrowded to any degree, but to the contrary, are very pretty displays, fully readable, and better laid than the average. But the lines in the left hand display make the space look smaller than that on the right, largely due to the effect of the cross cut with the three point rule rising to meet it. Just as a matter of interest, the mounted cut copy was shown three men in the editorial room, and all declared it to be a four against a five on the right. Of course, when it is set in the page you know they are both fours, but even at that the better effect comes from the right hand announcement. Cover up the lower part of

Selling the Picture to the Public

the space and you will find that the comparison is not so marked, but a perpendicular line in a space will pull it in just as surely as a striped dress will make a fat woman look thinner if she runs the lines the right way.

—P. T. A.—

Made Plan Book Cut Fit His Own Frame

Here is a novel idea from the Casino Theatre, Halifax. The management liked the plan book cut from the United Artists, but wanted something more elaborate for the Easter attraction, so the mat was obtained and cut to fit an ornamental frame; apparently a stock design. This eats up another column of space, but it gives an attractive and distinctive display for the festal season. And the Casino wins our profound respect by trimming off the hand

THE HALIFAX FRAME

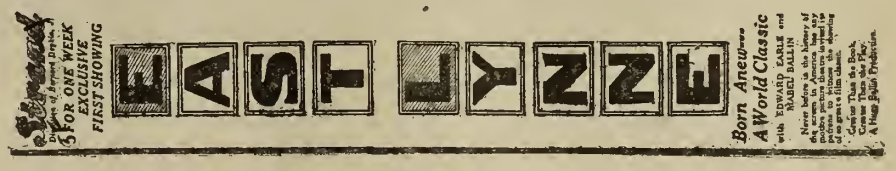
lettering wherever possible and replacing this with more legible type, though Moyer is always careful of his lettering. But the best lettering is not worth as much as type for straight lines, and we think the Casino was repaid for its trouble, for this helped put over "The Love Flower" to better business. You can do a lot with supplied mats and stock frames if you can pick some of the latter up.

—P. T. A.—

Headed Advertisement in Wrong Direction

Bernard Depkin, of the Strand, Baltimore, had almost a good advertisement for "East Lynn," but he ran the space down the page and lost a lot of the effect. It is not easy to read down the page. It is still less easy to read if each letter is set apart in a panel. The two in combination make a pretty tough advertising proposition. This advertisement is about twelve inches down the space. This would have given an inch and a half ribbon across the eight column page and could have been read at a glance. Down the page is looked stingy in addition to being hard to read. Across the page it would have looked like a lot more and would have cost no more. Larger letters could have been used with a space at either side for ears, and with one smashing good line clear across the space in an eighteen point. Even where there is a charge for cutting column rules, it would have paid to have taken the cross route across six columns for the same price. Mr. Depkin usually bats them over strong, but we do not believe that he liked this result when he saw it. Make your advertising easy to read. People are not asking to read your stuff. You are begging them to give it the once over, and if you make it hard they will not do so.

—P. T. A.—



A DROP ADVERTISEMENT THAT WILL NOT PAY

Makes a House Appeal to Non-Fan Patrons

Harold F. Wendt, of the Rivoli, Toledo, figures out that there may be a few people who do not follow the stars. There may not be many of them, but undoubtedly there are some, and he wants their ticket money and is willing to spend some of his advertising appropriation to get it. Now and then he takes a missionary advertisement for the house to sell to these outlanders. Lately he took a three fives with a single display line, a 30 point "Perfectly Projected Pictures." Not even the house signature was used. This was to sell the idea of pictures, and the Rivoli was mentioned only once, in eight point type, in the middle of a paragraph. He started off by comparing modern projection with the old style picture, telling of the advances which have been made. Then he told that the Rivoli had the newest and best equipment, and told what these improvements were. Not a single star or title was mentioned. It was all selling talk on projection. And it was all simple, straightforward and without extravagant claims. We think it sold the idea to new patrons. It certainly solidified the loyalty of old ticket buyers. But we don't like eight point in three column measure. We think it would have been better only two columns wide. We think it would have been better still as a series of three five-inch, single column displays. That would have been best of all, and it could then have been pulled in to a four-inch space.

—P. T. A.—

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Used Humane Society to Boom "Black Beauty"

The New Grand Central and the West End Lyric, St. Louis, used the endorsement of the Humane Society of Missouri for their best bet in putting over "Black

ENDORSED BY THE HUMANE SOCIETY of Mo!
NEW GRAND CENTRAL
and
WEST END LYRIC
Gentlemen: After having attended a private screening of "Black Beauty," a photoplay adapted from Anna Sewell's famous book, it was the unanimous opinion of the Board of Directors of the Humane Society of Missouri that it is a picture of unusual merit, combining a beautiful pictorial sermon on kindness to animals with an intensely interesting plot.
We wish that every St. Louisan might see "Black Beauty." It is as sweet and clean a story as has ever been filmed.
We stamp it with our hearty indorsement.
Sincerely yours,
HUMANE SOCIETY OF MISSOURI
George E. Dieckman, President
Black Beauty
COMING, SATURDAY, MARCH 19
NEW GRAND CENTRAL WEST END LYRIC

THE HUMANE ENDORSEMENT

Beauty" at their houses. This sixty lines double gives it all to the endorsement and hardly counts the house in. We think a more prominent playing up of the house names would have helped not a little. Of course, all who are interested in the endorsement will take the trouble to find out where the film is being shown, but when 120 lines are bought, the house should at least get so prominent a signature that even those who do not read the announcement are conscious of the house names. It should be the unvarying rule to make the house name prominent, no matter what else the text may carry. The house is always more important than a title, and should be used in large display upon everything except teasers. Of course, advertising was used to put over the Vitagraph attraction, but the name should be hooked to everything from full pages to the lobby frames. The house name cannot too often be mentioned, because repetition is what drives home the lesson. Sapolio is probably known to every man, woman and child in America, and yet the company still spends thousands of dollars yearly just to keep the name in memory.

THE FOURTEEN POINTS OF SUCCESSFUL ADVERTISING

PUBLICATIONS	TERRITORIES	Circulation	FREQUENCY	ONE PAGE TRANSIENT	ONE PAGE CONTRACT	TWO PAGE INSERT	FOUR PAGE INSERT
WEEKLY FILM REVIEW Anna Eugene Aiken 503 Walton Bldg. ATLANTA, GA.	Alabama, Florida, Georgia, So. Carolina, No. Carolina, Tennessee, Mississippi.	1,212	Every Saturday	30.00	25.00	35.00	60.00
NEW ENGLAND EXHIBITOR Alice Rice Carroll 27 Melrose St. BOSTON, MASS.	Connecticut, Vermont, Maine, Massachusetts, Rhode Island, New Hampshire.	1,271	Semi-Monthly 1st & 15th	32.50	27.50	41.25	71.50
REEL FACTS J. Maurice Ridge 309 Broadway Film Bldg. CINCINNATI, OHIO	Ohio, Kentucky, Indiana, West Virginia.	1,500	Every Saturday	30.00	25.00	40.00	70.00
INTERSTATE FILM NEWS George R. Cole 508 New Film Bldg. 21 St. & Payne Ave. CLEVELAND, OHIO	Ohio, Kentucky, West Virginia, Southern Indiana.	1,600	Every Saturday	30.00	25.00	40.00	70.00
MOTION PICTURE JOURNAL S. G. Howell 1713½ Commerce St. DALLAS, TEXAS	Texas, Oklahoma, Arkansas, Louisiana.	1,500	Every Tuesday	35.00	27.50	41.25	71.50
ROCKY MT. SCREEN NEWS Charles Gillen 1436 Welton St. DENVER, COLO.	Colorado, Wyoming, New Mexico, Utah, Idaho, Western So.Dakota, Southwestern Nebraska.	1,000	Semi-Monthly 1st & 15th	30.00	27.00	25.00	40.00
MICHIGAN FILM REVIEW Jake Smith Free Press Bldg. DETROIT, MICH.	Michigan.	1,000	Every Tuesday	25.00	20.00	25.00	40.00
THE REEL JOURNAL Ben Shlyen 705 McGee St. KANSAS CITY, MO.	Missouri, Kansas, Southern Illinois, Northern Oklahoma, Northern Arkansas.	2,000	Every Saturday	40.00	36.00	57.60	100.80
MOTION PIC. BULLETIN Art Meyer 316 Union League Bldg. LOS ANGELES, CALIF.	Southern California, Arizona.	700	Every Wednesday	25.00	20.00	25.00	40.00
AMUSEMENTS T. E. Mortensen 803 Lumber Exchange MINNEAPOLIS, MINN.	Minnesota, Wisconsin, Iowa, North Dakota, South Dakota, Nebraska, Montana.	3,127	Every Saturday	40.00	36.00	57.60	100.80
MOTION PICTURE JOURNAL Tom Hamlin 130 West 46th St. NEW YORK CITY	New York State, Northern New Jersey.	2,000	Every Other Saturday	45.00	36.00	57.60	100.80
THE EXHIBITOR David Barrist 255 North 13th St. PHILADELPHIA, PA.	Eastern Pennsylvania, Southern New Jersey, Delaware.	1,200	Semi-Monthly 1st & 15th	45.00	40.00	45.00	90.00
MOVING PIC. BULLETIN William Mayer 231 Collins Ave. PITTSBURGH, PA.	Western Pennsylvania, West Virginia.	1,600	Every Saturday	30.00	25.00	30.00	60.00
CANADIAN M. P. DIGEST Ray Lewis 27 Jarvis Street TORONTO, CANADA	All Canadian Provinces	2,000	Semi-Monthly 1st & 15th	45.00	35.00	45.00	90.00
Subject to change or correction without notice.		21,710		$482.50	$405.00	$565.30	$1,005.40

REGIONALS ARE ALL STANDARD SIZE—CAN USE ONE OR ALL

ASSOCIATED FILM PRESS

TOM HAMLIN
PRESIDENT
PHONE BRYANT 7835

801 Longacre Building
NEW YORK CITY

News of the West Coast

By A.H.GIEBLER

Film Folk Purchase Homes

Lois Weber has purchased a house at 1917 Ivar avenue, in the heart of the Hollywood foothills, for a permanent home. The property is 200 by 150 feet, and besides an eighteen-room house, the grounds include a sunken garden adorned with rare statuary.

Anita Stewart has also purchased a home on Franklin and Vista streets, in Hollywood. The house is a large one and is surrounded by flowers and landscape garden, and many fruit trees on the acre of ground that comprises the property.

Mary Miles Minter is building a house in Laughlin Park. In the meantime she is living in the fashionable Wilshire district, pending the completion of the new home.

June Mathis is the fourth member of the colony to purchase a home. Hers is also in the Hollywood hills, and will serve as a magnet to draw her back from her frequent trips to New York.

King Vidor's new house on Selma avenue is almost ready for occupancy and Florence Vidor, at present working in an Ince Production, is only waiting for a lull at the studio so as to start packing her household goods. The principal decorative feature of the new Vidor home is a tiny Japanese garden that makes a picturesque spot on the grounds.

Building New Theatre

A new building to be erected immediately on Western avenue near Santa Monica is to have a theatre seating about 900 persons as the central unit. James M. Dailey is the owner of the building, and expects to have it ready for occupancy within the next four months. The new theatre will be equipped with a fine pipe organ, heating and cooling system, and indirect lighting.

Monte Blue Operated On

Monte Blue, Lasky leading man, was operated on recently at the Pacific Hospital for appendicitis. The operation was successful, but the actor will not be able to resume studio work for about a month.

Bosworth Organizes Co.

Hobart Bosworth has organized his own producing company and has announced that he will produce six pictures a year at the Thos. H. Ince studios in Culver City, to be released through the Associated Producers. Bosworth himself will be featured in the pictures, but will give prominence to the other players in the casts. Bessie Love is playing the leading feminine role in the first picture of the series, "The Sea Lion," now in course of production.

Officials of the company, called the Hobart Bosworth Productions, are Samuel Hayman, of San Francisco, president; Emory Johnson, vice-president; and Max Graf, treasurer.

Kohn Loses Damage Suit

Marion H. Kohn, film distributor, who brought suit for $112,000 damages against the National Film Corporation, charging breach of contract, has lost the suit in Judge A. P. Woods' court. Kohn alleged he contracted for a picture and claimed it was not the quality guaranteed. National Film Corporation held that the film was up to standard and declared the corporation had made a settlement with Kohn. The jury returned a verdict for the defendant.

Joins Writer Colony

Mark Lee Luther, well known novelist and short story writer, has joined the Los Angeles film colony, and will make his home in the West in the future. Mr. Luther is now devoting his time to writing original stories for the screen.

The Secret Is Out

The story has leaked out in Filmland that Gladys Walton, new Universal star, has been married to Frank Ladelle, son of a retired capitalist from the East, for the past three months. Miss Walton is starring in a picture being made at Universal City under the direction of Harry Harris.

Stewart Heads Company

Roy Stewart is about to begin on a new starring venture with the Quality Film Production, Inc., according to a recent announcement. The organization has been formed by San Francisco business men and will have its headquarters in that city. George H. Davis, formerly of the Alcazar Theatre, is president, and the company has contracted to make four pictures. Harry Revere, Los Angeles director, has been secured to make the productions, and Dal Clawson as cinematographer. The first picture to be made will have a Northwest setting.

Andrew Robson Dead

Andrew Robson, character actor in the films, and formerly of the stage, died in the Methodist Hospital on April 26. Mr. Robson was 55 years of age, and had a long stage career, during which time he was associated with many of the most prominent artists in the profession. He was born in Toronto, Canada, but most of his professional life was spent in the United States.

Cliff Smith Productions

The independent field of film production has been entered by Cliff Smith, former director of William S. Hart, Roy Stewart, Tom Mix, and other players of western characterizations, who has secured a releasing contract for eight five-reel western features. One of these has already been produced and the second just begun with Pete Morrison and Rita Royce in the leading roles.

To Film Porter Novels

The novels of Gene Stratton Porter will be made into film productions by a new organization called International Higher Culture Films, Inc., which has offices in the Union League Building in Los Angeles. "Michael O'Halloran" will be the first to be filmed and is now in preparation, and the cast being selected.

"SORT OF HOMEY AND RESTFUL HEREABOUTS, ISN'T IT?"

Seena Owen seems to be saying that in the Renco production of Myrtle Reed's famous story, and she finds another likeable feature to the place. It's distributed by Hodkinson

Pathe Gets Exclusive Rights to Picture of Dempsey in Training

Exclusive rights to the only motion picture that will be made of Jack Dempsey in actual training for his coming epochal fight in defense of his heavyweight crown against Georges Carpentier have just been obtained by Pathe Exchange.

Acting for Jack Kearns, manager of Dempsey, and the heavyweight champion himself, Fred C. Quimby assigned to Paul Brunet for Pathe the distribution rights to a one-reel subject, entitled "A Day with Jack Dempsey." The reel will show Dempsey's training routine from the time he arises in the morning until he retires in the evening.

Under the terms of the contract Dempsey will not pose during his training for any motion picture organization, or individual, up to the day of his fight with Carpentier.

"A Day with Jack Dempsey" was made under the supervision of Jack Kearns, Dempsey's mentor, and Mr. Quimby, who directed the actual photographing of the production. That the picture might be absolutely correct in every detail of the training, Mr. Kearns personally supervised the work of Dempsey and his sparring partners.

The pictures were made at Dempsey's training quarters in New Jersey and give ample evidence of the wonderful condition into which the champion has worked himself for the titular bout. Pathe will begin the distribution as soon as prints can be rushed from its Bound Brook factory.

That the widest distribution might be obtained on the subject, and that every exhibitor will have an opportunity to profit from this very timely topic, Pathe will issue 200 prints, probably the greatest number ever issued on any subject of its nature.

Beginning with the awakening of Dempsey, soon after sun-up, the Pathe special will show the preparation of his breakfast by a Southern darkey who has been especially engaged to prepare the champion's food. It shows how every bit of foot eaten by Dempsey is first tested by his manager, Jack Kearns. Then he is shown on the road, taking a morning workout before coming back to the gymnasium to take on his sparring partners, punch the bag and to go through various other "stunts" in the training regime.

Dempsey is shown sparring two rounds with Freddy Welsh, the former world's champion lightweight, as well as with others of his training aides.

In addition to being the only picture ever made showing the complete training process of a heavyweight champion, "A Day with Jack Dempsey" is novel in the manner in which it has been handled. It is a picture that will be appreciated by women as well as men.

The Pathe training special will increase in interest with each day approaching the fight. There is no question but that the Carpentier-Dempsey meeting will obtain almost as much publicity as a Presidential election. Already it is attracting newspapermen from all over the world to Jersey City, where the bout will be staged, and to Dempsey's training quarters, and will bring them in droves to Carpentier's camp when he arrives.

Company Formed to Distribute Films to Non Theatrical Field

A new organization has been formed called National Non-Theatrical Motion Picture Exchanges, Inc., to distribute motion pictures over the non-theatrical field, which includes schools, churches, clubs, lodges, industrial plants, etc. This company, of which Harry Levey, well-known in the industry as a producer of industrial films, has been elected president, will distribute dramas, comedies, educational and instructive pictures.

National Non-Theatrical Motion Picture Exchanges, Inc., are establishing exchanges in Boston, Philadelphia, Buffalo, Pittsburgh, Washington, Atlanta, Dallas, Chicago, Omaha, Denver, St. Louis, San Francisco, Portland, Seattle and Salt Lake City, from which key cities sub-stations will be conducted. The exchanges will be operated under the management of local men who are experienced in the non-theatrical field.

The first release will consist of more than four hundred films, which will be placed in these exchanges, where they will be at the disposal of non-theatrical subscribers. The educational pictures have been produced with the co-operation and in line with the school systems for the purpose of developing courses of visual education.

WHOSE LOVE IS EVERLASTING?

Vivian Martin and Earl Metcalfe answer this question, if it must be answered, in Ivan Abramson's "Mother Eternal"

Melford Making Oppenheim Tale

George Melford, whose special productions are classed in the first rank of Paramount releases, is now working at the Lasky studio on the opening scenes of "The Great Impersonation," the E. Phillips Oppenheim story adapted for the screen by Monte M. Katterjohn.

James Kirkwood, the featured player, has a dual role, appearing both as an Englishman and as a German. In the leading feminine role is Ann Forrest, while Alan Hale, remembered for his fine work in the stage play, "Friendly Enemies," will be seen in the chief heavy part. The deposed Emperor Wilhelm, then in the height of his power but ere long to be known as the arch fiend in earthly garb, will be played by Lawrence Grant, while others in the cast are Fontaine La Rue, Bertram Johns, Winter Hall and Truly Shattuck.

Criterion to Show Marionette Movies

Hugo Reisenfeld will present the first issue of "Tony Sarg's Almanac" at the Criterion Theatre for the week beginning Sunday, May 8. Mr. Sarg has taken the idea for his almanac from the old Chinese shadowgraphs which formed such a popular entertainment during the eighteenth century.

Associated with Mr. Sarg in these comedy creations is Herbert M. Dawley, well known to the industry for his classic, "The Ghost of Slumber Mountain."

Both Mr. Sarg and Major Dawley believe that they have developed an entirely new form of screen entertainment which will quickly take its place in the hearts of the motion picture going public. The pictures are known as "Marionette Movies."

"Copperhead" Gets Repeat Booking Dates

Paramount reports that several of the largest first-run theatres in the country have booked the Paramount special, "The Copperhead," starring Lionel Barrymore, for the week of May 29, Decoration Day week, for repeat engagements.

These bookings recall the big demand for this production for Memorial Day last year, when the requests exceeded the supply of prints by more than three to one. Anticipating a repetition of this demand this year the company has ordered a number of new prints, which will be available at all the exchanges for play dates throughout the week of the 29th.

In "The Copperhead," which was declared at the time of its release to present one of the strongest lessons in Americanism that the screen ever offered, a large number of members of the Grand Army of the Republic take part as extras in scenes depicting patriotic assemblages and a Memorial Day parade.

Film Workers to Act in Comedy

Employes of the Universal Film Manufacturing Company will present to the public a three-act musical comedy entitled "Black and White" at the Hunt's Point Palace, 163rd street and Southern Boulevard, New York City, Saturday evening, May 14. The principals and member of the chorus all are young men and women employed at Universal Fort Lee laboratory or in the home office.

The revue was written and produced by H. R. Parsons.

Notes from Utah

What is said to be one of the largest electrical signs in the West was mounted recently in front of the new Loew's State Theatre, Salt Lake City. The sign is more than sixty feet in length from top to bottom and is what is known as the "flasher" type.

A total of 1,300 incandescent lamps are used, and the flasher scheme calls for four distinct sets of colors. The words "Loew's State Theatre" change color with the ribbon running around the edge of the sign.

Arrangements have been completed for the opening of the new playhouse Sunday, April 17. The interior is beautifully decorated and a new ventilating system has been installed. The house was formerly used by Pantages. Loew's vaudeville moves to the new house after having played at Lowe's Casino on State street for the last two seasons. The Casino will be used temporarily for pictures and later for stock.

In the Independent Field

By C. S. SEWELL

Urban and Ditmars Making Animal Series Based on Classic Fables

Charles Urban is rapidly getting into shape a series of unique and in many respects remarkable series of films, consisting of twenty reels from classis of literature under the general title of "Modern Truths from Old Fables."

The basis of this series is formed of the fables of LaFontaine which for several generations have been read by grown-ups as well as children all over the world, as LaFontaine was born three hundred years ago.

The screen versions of the fables were prepared by Mr. Urban through the co-operation of Raymond L. Ditmars of the New York Zoological Society. The actors are all animals, just as they are in the text of the fables, and are said to portray humor and tragedy, and to originate as well as mimic. Mr. Ditmars is directing them while Mr. Urban is editing the film. The titles are largely from La Fontaine.

It is promised that these films will appeal especially to children but will also interest the remainder of the family, and they are of such a nature as will win endorsements from school teachers, clergymen and child welfare organizations.

Nat Levine on Exchange Tour

Nat Levine, president of Plymouth Pictures, Inc., has left New York for a tour of independent exchanges east of the Mississippi in connection with the sale of "Every Woman's Problem," starring Dorothy Davenport, in the 30 per cent. of the territory remaining.

Prior to his departure he announced the sale of Delaware, Maryland, Virginia and District of Columbia rights to J. E. Dunne, the New England exchangeman, who will open a new exchange in Washington at an early date.

Paglin-Davidson Moves Offices

Paglin-Davidson Agency have moved its offices to the ninth floor of the Leavitt Building, 130 West Fifty-sixth street, New York, in order to be nearer to the film trade. This agency announced the recent completion of arrangements in behalf of S. & S. Film & Supply Co., of Pittsburgh, for the handling of "Every Woman's Problem" and "Dinty," as well as the entire output of World Film in Western Pennsylvania and West Virginia.

New Firm Enters Producing Field

The latest producing company to enter the field is Mirth Motion Pictures, Inc., of which E. J. Carpenter is president. This organization will produce features and two-reel comedies. Travers Yale has been engaged as director-general, and rights of several novels and plays secured. Production activities will begin within a short time.

Warner Buys

Warner Brothers Film Exchange, New York, has bought the Greater New York rights to "Diane of Star Hollow," featuring Bernard Durning, and in which Evelyn Greeley has the leading feminine role.

Exploitation for One-Reelers

WIDE-AWAKE theatres all over the country are more and more recognizing the possibilities of one- and two-reel subjects as business-getters, and, in some instances, billing them in house advertising and electric signs with the same or even greater prominence than is given the feature.

They realize that short subjects, which are necessary parts of the average program, are not merely fillers to bring the program up to the standard length and while away the time until the feature goes on again; but that, if carefully selected and properly exploited, they can be made to show definite results on the box-office statement.

A leader in boosting the short subjects is the Kineto Company of America. We have already had occasion to congratulate this company on inaugurating the use of music cue sheets on its one-reel Kineto Reviews. This, however, is by no means the full extent of the service furnished. On each of these reviews a publicity sheet and also an exploitation sheet to assist theatres in getting maximum results on these subjects is issued.

In addition, when the subjects lend themselves to special tie-ups as in the case of the Boy Scouts, special folders are prepared. There are also catalogues, blotters and pamphlets containing synopses and other exhibitors' aids for the series in general.

While other distributors are furnishing exploitation matter on two-reelers, we believe this to be the first time that a company has inaugurated a definite policy of furnishing complete exploitation matter on one-reel pictures, and we wish to applaud Kineto not only on the establishment of this service, which should be of great assistance to exhibitors, but on the quality and variety of the exploitation matter furnished.

Co-operation like this on the part of short-subject producers will go a long way toward enabling the exhibitor to secure maximum results for their "shows," and it is with pardonable pride that this department points to the fact that this service has been inaugurated by an independent company.

C. S. SEWELL.

Submarine Chase in Kineto Review

The newest release of the first group of thirteen Kineto Reviews being distributed through National Exchanges is "Hunting the Sea Wolf," in which is shown the story of the United States Navy tracing submarines, tracing the route from the inland resting places to the sunken U-boats, the complete story being shown.

This film will prove particularly attractive to those who like the sea, including former members of the Navy, who can now be found in almost every community. In fact, they deal with a subject that is fascinating to nearly every one.

Arrow Has New One-Reel Series

W. E. Shallenberger, president of Arrow Film Corporation, has closed a contract with Jack Eaton, president of Town and Country Films, Inc., for a new series of Sport Pictorials and also for an alternating release known tentatively as "Humor Graphic," which are announced as feature fillers of a unique nature.

Arrow reports that the new series of Sport Pictorials were contracted for on account of the big success of the first series.

Lightning Buys Arrow Features

Lightning Photoplays Company of Boston recently purchased from Arrow Film Corporation rights for New England for the second series of two Jack Hoxie features together with two other features, "Bitter Fruit" and "The Man Who Trifled."

The fifth of the first series of Hoxie features is now ready. It is titled "Cupid's Brand" and marks the return to the screen of Mignon Anderson, formerly a Mutual and Universal favorite.

First Pantheon Film Completed

Pantheon Pictures Corporation reports the completion of its initial production starring Anetha Getwell, supported by Vincent Coleman and a cast including Henry Pemberton, Jules Cowles, little Jerry DeVine and Ruth Sullivan. The title is "On the Back Lot" and it was directed by Charles Miller. The story was scenarized by George DuBois Proctor and produced at Port Henry, New York.

Miss Getwell is the winner of a beauty contest, and the picture is said to show that her dramatic ability is on a par with her beauty.

In the Independent Field

First Year of "Screen Snapshots" Has Been a Highly Successful One

Issue No. 26 of "Screen Snapshots," which is now being edited, rounds out the first year of this single-reel novelty release, produced by Jack Cohn and Louis Lewin and distributed on the independent market by C. B. C. Film Sales Corporation.

This reel, which is released twice a month, was inaugurated by Mr. Cohn in accordance with his belief that screen patrons would welcome what he terms "intimate peeps" at their favorites, in the same way that they patronize the fan magazines.

Having determined to put this idea in operation he issued the first "Screen Snapshots," which contained views of Nazimova, Enid Bennett, Mary Pickford, Louise Glaum, Douglas Fairbanks, Sessue Hayakawa and other stars, also D. W. Griffith filming a scene for "Intolerance."

This series began to catch on, with the result that Mr. Cohn was highly pleased with the way in which state right territories were sold, backing up the correctness of his judgment.

The twenty-six reels that have been issued have shown 339 screen luminaries or directors, an average of thirteen per issue including practically all who have won fame on the silver sheet, and it has gained steadily in popularity.

This series has also served to explode the fallacy prevalent in certain quarters that first-run houses would not book independent subjects, as it has been shown by some of the highest class houses in the country, scenes from "Snapshots" being shown in the Rivoli and Rialto in New York and other prominent theatres.

Messrs. Cohn and Lewin have prepared a big wind-up for the first volume and announce that the first of the new series will be even better and will be the greatest all-star reel that has ever been released.

Mundstuk Enlarges His Exchange and Buys Several Arrow Features

David Mundstuk recently decided to make his exchange in Detroit, Strand Features, Inc., one of the biggest in the independent field. With this end in view he has appointed D. W. Ward, formerly manager of Detroit Universal, in charge of his exchange.

Mr. Mundstuk then made a flying trip to New York, which is his second visit within a short time. On his previous visit he secured a number of productions for his territory, as announced in this department, and on his recent trip he bought rights to several more, including four James Oliver Curwood productions, eight Jack Hoxie features, together with "The Stranger in Canyon Valley," starring Edythe Sterling and "Heading North," starring Pete Morrison, from Arrow Film Corporation.

Praises Music Cues for Kinetos

At a conference on music for short subjects held on Friday, April 22, at the Kineto offices, which was attended by a number of professional musicians, in connection with New York music week, the music cues prepared for the Kineto Reviews came in for considerable discussion, as Kineto is the first company to prepare this service for one-reel subjects.

Eugene Conte, musical director for the Plaza Theatre, New York, spoke in praise of this innovation. "It is a most valuable contribution to the popularization of the short subject," said Mr. Conte. "Many do not know that it is generally the musical director who picks the short subjects, as he knows what the needed motif must be. For instance, recently when I needed Southern atmosphere I picked "Down in Dixie," and the fact that it had musical indications already prepared influenced me.

'Madonnas and Men' at Moore's Garden

Herman F. Jans announces that he has arranged for an indefinite run for his special production, "Madonnas and Men," at Moore's Garden Theatre in Washington beginning Sunday, May 1.

This is the second independent production to be shown at the Garden for a run recently, as "Madonnas and Men" will follow Elmer McGovern's "The Woman Untamed."

National Exchanges Offer Film with Chinese Actress as Star

National Exchanges will release in the near future a unique feature now in the course of production, entitled "The Lotus Blossom," starring Lady Tsen Mei, said to be the only Chinese film actress in this country. She recently completed a vaudeville tour, being billed as the Chinese Nightingale. This is her second film production as she appeared in "For the Freedom of the East" sometime ago.

National has also recently received from the Paul Gerson Pictures Corporation of San Francisco the first of the series of comedies made under the direction of William Howell which will be released at the rate of one a month.

This company's initial feature, "Welcome Children," has just been released, prints, with lithographs, cuts, advertising matter, etc., being recently shipped to the company's seventeen exchanges. Featured in this production are several clever child actors.

Scientists to See Kineto Subjects

Five thousand feet of animal subjects which are included in Charles Urban's Kineto Reviews, will be shown before the Ameri- Society of Mammalogists when that organization holds its annual meeting.

The pictures will be those taken in the National Zoological Park at Washington and will be lectured on by the photographer, Arther H. Fisher, an export animal photographer, whose entire output goes into Kineto releases.

World Announces Three Features

World Film Corporation has acquired three productions featuring Joe Moore and Eileen Sedgwick. The first to be released will be "The Problem Eternal," a story of the New York slums. The other two are "False Brands" a story of Eastern college life and Western adventure, and "The Wolf Pack," dealing with hidden treasures in the Far West.

These productions were directed by William J. Craft and photographed by Joe Meyer, and edited by Harry Chandlee and William B. Laub.

Buys Hoxie Feature

Wabash Film Exchange of Chicago, since moving into its new headquarters at 804 South Wabash avenue, reports an increase in business and will add features to its list of short subjects. The first will be "Wolf Bayne" featuring Jack Hoxie and Louise Lovely and adapted from the novel, "Wolf and His Mate."

Serial Ready

Arrow announces that the Anna Little serial, "The Blue Fox," is now ready and will be released the first week in May. This serial was produced by Ben Wilson, directed by Duke Worne and written by Joe Brandt and Hope Loring, and is described as being something unusual in the line of serials, the story being of the Curwood type, dealing with the snow-covered Northwest.

Reelcraft Completes Several Comedies

During April there were completed for Reelcraft distribution by the Shiller Production units three two-reel and four one-reel comedies. Tweedy finished "Here He Is" and "Sweet Daddy" in the Mirth Comedy scries, while Bud Duncan in Aladdin Comedies finished "Headwaiter's Heart," "Tuning Up," "Washed Out" and "Hot Cakes."

For the Sun-Lite series there was completed "Baby! Baby!" and "Bride and Broom" started with Billy Quirk, Louis Haines, Herbert Rice and the Midget comedians featured.

Goulding Joins Pacific Company

Simultaneous with taking possession of its new studios in Culver City, California, the Pacific Film Company announces the signing of Alf Goulding, formerly with Harold Lloyd and "Snub" Pollard, who will direct George Ovey in his White Cap one-reel comedies and Vernon Dent in one-reel "boob" comedies.

Bert Lubin Heads New Organization

Bert Lubin announces the formation of Western Pictures Corporation of which he is president and general manager, and which will produce a series of semi-western society dramas starring Allene Ray. Robert Townley will direct.

Mr. Lubin will leave immediately for San Antonio where the first production will be made. Joseph Weil is director of publicity for the new company.

Plans Four Units

Webster Cullison, who is now producing a series of two-reel comedies at the Francis Ford studios in California, plans to add three more units to his organization for the purpose of filming western dramas, educationals and scenics.

In the Independent Field

Gollos Moves

Gollos Enterprises of Chicago have moved and are now at 808 So. Wabash Ave., on the main floor. The Gollos Exchange reports a busy week due to the many bookings on two big pictures which are enjoying a loop run, "Deliverance," with Helen Keller, and "The Hidden Light," with Dolores Cassinelli.

Serial Sales

The following recent sales have been reported on "The Hope Diamond Mystery" serial: Canada to Allen Brothers; Texas, Oklahoma and Arkansas to Specialty Film Company; North and South Carolina, Georgia, Alabama and Florida to Associated First National Pictures of Virginia, and California to All-Star Feature Distributors.

Joan Makes Special Offer on Two Serials for Quick Sales

Joan Film Sales Company announces that it still has a few open territories on two serials, "The Invisible Ray," starring Ruth Clifford and Jack Sherrill, and "The Fatal Sign," directed by Stuart Paton, and that to insure quick sales on these sections it is in position to guarantee the best deals ever made on chapter photoplays.

Both of these are fifteen episode serials and are said to possess the necessary serial elements for fifteen weeks of good business, with a punch finish to each episode. "The Invisible Ray" is a real thriller, and "The Fatal Sign" has an unusual story with odd twists and surprises.

Unusual exploitation matter, posters and other accessories have been prepared on both and Joan announces that samples will be forwarded on request, stating this is an unusual opportunity for wide-awake state right buyers.

Many Sales on Comedy Series

The following buyers are announced as having secured rights on the series of two-reel Klass A comedies: All Star Features of San Francisco and Los Angeles; DeLuxe Feature Film, Seattle; Greater Features, Denver; A. C. Bromberg, Atlanta; R. D. Lewis Film Company, Dallas; Twentieth Century Film Company, Philadelphia and Favorite Players Film Company, Chicago.

Greater New York and Northern New Jersey are being handled by the Alexander Film Corporation.

Full exploitation and publicity material as well as music cues are being prepared for this series.

The first series, release of which began in March, is said to have proven a great success, being booked in many of the most prominent houses in the country, for instance "Babyhood" was shown at the opening of the new Allen Theatre in Cleveland.

Buys Lee Films

Milton Simon and Arthur H. Toffler, of Selected Films, Inc., announce that they have just obtained the rights to distribute the Jane & Katherine Lee Comedies in Chicago territory including "Circus Imps," "Dixie Madcaps" and "Hicksville Terrors"—all in two reels.

Changes Title

C. B. C. Film Sales Corporation reports that the eleventh of the series of Star Ranch Western two-reelers, produced by and featuring C. Edward Hatton, has been changed from "The Master Man" to "The Eagle Man." Catherine Craig has been added to the company, appearing as Mr. Hatton's leading woman.

Circus Atmosphere Forms Basis of New Federated Hallroom Film

Kids, both small and grown-up, it is promised, will be pleased with the newest Hallroom Boys' comedy which is now being made for release through Federated Exchanges, featuring Sid Smith, as this picture, the third of the new series, carries the thrill of the "big show," a traveling circus being used during the making of the two-reeler.

The action revolves around a group of circus people, and contains animals, side show "and everything." Sid Smith has done some nervy work in scenes in a lion's cage. In this picture he has "rounded off the circle," as it were, as he began his career as a circus performer and has used his intimate knowledge of this life in making the comedy.

Standard Boys "Dangerous Love"

Rights to "Dangerous Love," a five-reel western, have been sold by C. B. C. Film Sales Corporation to the Standard Film Company of Cleveland for Ohio, Michigan and Kentucky.

This company is also distributing the following C. B. C. releases in that territory: "The Victim," "Hallroom Boys" comedies," "Star Ranch Westerns."

Several New Players Added to Staff of Reelcraft Comedy Units

There have been several additions recently to the personnel of the units producing for Reelcraft distribution. Among them is Ollie Mack, who for a long time was team-mate of Charlie Murray on the speaking stage, being known as Murray and Mack. He has joined the Sun-Lite comedy unit.

Nancy Deavers has been engaged as leading woman for Bud Duncan in Aladdin comedies, and William Gilbert, one of the original "Keystone Cops," is with the same company, while Sam Lewis, who recently appeared in "The Passionate Pilgrim," is with the Tweedy company.

Joseph Baisel, long associated with Larry Semon as assistant and continuity writer, has joined the Schiller staff, producing for Reelcraft and will supply stories and assist in directing one of the units.

Film Market Moves Into Larger Offices in Fitzgerald Building

Due to the growth of the Film Market, Inc., Robert W. Priest, president of the company, has found it necessary to move to larger offices and is now located in Suite 307, Fitzgerald Building. These offices also have the advantage of being nearer the street.

Film Market is now handling a series of twenty-six Jimmy Callahan two-reel comedies, "The Supreme Passion," a revised version of Rex Beach's "Ne'er-Do-Well," together with productions made by J. Stuart Blackton, W. N. Selig, Robert McLaughlin, and Argus Enterprises.

Brokaw Buys Rights to Equity's "Whispering Devils" for Michigan

Louis Baum, sales manager of Equity Pictures Corporation, on a recent visit to Detroit sold to C. O. Brokaw, of Merit Films, the rights to "Whispering Devils," featuring Conway Tearle and Rosemary Theby for the state of Michigan.

Equity reports that this film has been very successful in the surrounding territory and that Conway Tearle is a prime favorite with audiences in that section. The manner in which this picture "went over" at a recent presentation in Indianapolis, which was witnessed by Mr. Brokaw is said to have influenced him in securing it for his territory.

Mollie King in World Feature

While Mollie King is appearing on Broadway as co-star with Lew Fields in "Blue Eyes," her shadowself will be presented by the World Film Corporation as the star of its state's--rights feature, "Suspicious Wives." Miss King is supported by Roy La Rocque, Ethel Grey Terry, H. E. Herbert, Frank DeCamp, Gertrude Berkeley and Warren Cook.

Three Sales

The following territories have been sold on the feature production, "Below the Deadline": New England to Cosmopolitan Film Company of Boston and New Haven; District of Columbia, Delaware, Maryland and West Virginia, to District Film Company, Washington; and Texas, Oklahoma and Arkansas to Independent Film Exchange of Dallas.

Foreign Sale

Nat Levine, President of Plymouth Pictures, Inc., announces that the South American rights to "Every Woman's Problem," featuring Dorothy Davenport (Mrs. Wallace Reid), have been acquired by Sidney Garrett and Company.

Books Lubin Film

"Honeymoon Ranch," Bert Lubin's Western feature starring Alene Ray, has been booked by the Loew Circuit in New York. First National bought the New York rights for this feature.

"Straight Crook" for May Release

"A Straight Crook" is the title of the forthcoming Hal Roach comedy Pathe has scheduled for released May 15. Eddie Boland is featured. The comedy has many amusing twists, it is said, showing the manner in which a hotel owner takes his revenge on a young man who is so far behind in his rent he would have to ride Man O' War to catch up.

Success of "Big Five" Idea Proves Value of Grouping Big Attractions

Efficacy of the grouping of unusual attractions into a distinctive selection for the purposes of advertising and exploitation as a means of increasing attendance at theatres is well illustrated by the success which every one of the "Big Five" productions are meeting in every part of the country. While "Passion," "The Kid" and "Man-Woman-Marriage" are the only three which have been generally released in all territories, the other two, "Sowing the Wind" and "The Oath," have been given pre-release showings in a number of cities and have already proved the drawing power they have, not only in themselves, but through the success which has greeted the other three.

The extent to which these pictures have been, or will be shown in the country is exemplified by the number of non-franchise holders in First National who have contracted for runs on dates which do not conflict with those selected by the franchise and sub-franchise holders.

With new contracts being signed every day for "The Kid" this feature probably has already reached a record in the number of bookings it has received. In addition to the 3,000 theatres in which First National franchises are already operative, 3,493 other contracts have been signed for the Chaplin "six reels of joy."

"Passion" was considerably slower in getting started than "The Kid." The fact that Pola Negri, the star, and everyone else connected with the production were unknown to the average exhibitor made the non-franchise house cautious until after the franchise houses had shown it, and then came the flood. Outside bookings are still on the increase but already the number reported to the First National home offices has reached 1,588, which means that nearly 4,600 theatres have already shown or will show this spectacle.

"Man-Woman-Marriage" and "Sowing the Wind" have not yet been generally offered to non-enfranchised theatres because the franchise houses have not yet selected playing dates. Despite this fact, however, the Mayer-Stewart member of the Big Five already has 683 contracts from outside houses, while eighty-nine non-franchise theatres have arranged to show the Holubar-Phillips special.

The Saxe Amusement Enterprises, which has already run four of the Big Five in its Milwaukee theatres, had an experience with them which is typical of the history they have made in other cities across the country. "The Kid" was put into the Rialto on February 12 for one week, with Pola Negri in "Passion" booked for the following week. From the day it opened, however, "The Kid" began establishing box office records for every performance, and when the last day of the schedule run arrived with people still clamoring to get into the theatre after every available bit of standing room was occupied, it was decided to hold the Chaplin picture over for another week.

Accordingly "Passion" opened at the New Strand on the same day "The Kid" began its second week and the two Saxe houses were in the enviable position of having two theatres "turning 'em away" at the same time. Despite the fact that "The Kid," during its second week rivalled the record it had established the first week of its run, "Passion" immediately started establishing a record of its own at the New Strand. Both attendance and box office records were broken with the Pola Negri spectacle from the day it opened, and at the close of the week it was also held open for another week and there was no let-up in the business.

The record established by "Passion" was one that could be expected to stand for some time, but it remained the house record only until the week beginning March 27. "Man-Woman-Marriage" opened at the New Strand on that date and in the week established another record for both attendance and receipts. This spectacle probably would have been held another week except that "Sowing the Wind" was scheduled for the following week.

"Man-Woman-Marriage" established a record that will never be exceeded until rubber walls are put in the theatre, so the Anita Stewart picture is the only one so far run that did not establish a new record. The business it did, however, if it had occurred prior to the run of "The Kid," would have given it the distinction of holding a house record.

Exhibitors have been quick to appreciate the strong impetus toward enhancing theatre attendance by emphasis on the special attractions, although there are not many who have gone as far as Mudd and Colley did with their Rialto Theatre in Birmingham, Ala. The prosperity possible to attain through a "grand pictures season" appealed to them so strongly that they decided that five pictures were not enough to exhaust the possible clean-up, so they added "The Passion Flower," starring Norma Talmadge, a regular First National release, to the list of the "Big Five" and advertised six consecutive weeks of "grand pictures." The Rialto opened with "Man-Woman-Marriage" for the week beginning April 4, and the Norma Talmadge added attraction will close the season the week of May 9.

Marcus Loew
B. S. Moss
S. A. Lynch
Frank Rembusch

Five Griffith Pictures Shown on Broadway During Same Week

Something unusual in the history of the theatre in New York occurred this week, when five of the biggest and all of the latest spectacular productions of D. W. Griffith were presented on Broadway at the same time.

With "The Birth of a Nation" at the Capitol Theatre, "Dream Street" at the Town Hall, continuing its New York run after its engagement at the Central Theatre; "Way Down East" still drawing capacity houses at the Forty-fourth Street Theatre, "Broken Blossoms" at the Standard, Broadway and 90th Street, Japanese Garden and Fox's Nemo Theatre, and "The Love Flower" at the Standard Theatre also, Broadway for the first time has five great films from the work of one man running simultaneously.

Three of these productions have been released through the United throughout the country, while "The Artists and have met with record-breaking business everywhere Birth of a Nation" and "Way Down East" have been Mr. Griffith's productions that he has road-showed during the past five years. The revival at the Capitol Theatre was decided upon last week by Samuel Rothapfel, who deemed this the best time to show this production.

"Dream Street" has created a sensation everywhere and has brought to United Artists the most wonderful advance bookings that has been experienced in the history of that organization. This picture will be given a three weeks' run at Ford's Opera House, in Baltimore, and indefinite run at the Town Hall, in New York City; an indefinite run at the Allen Theatre, in Cleveland; an extended run at the Majestic Gardens, in Grand Rapids, a long run at the Opera House, in Providence, R. I., and extended runs at Curran's Theatre, in San Francisco; the Fox-Liberty in Seattle, and the Rialto Theatre, Theatre, in St. Louis; the Orpheum, Allentown, Pa.

Both "The Love Flower" and "Broken Blossoms" had previous runs on Broadway, particularly the latter production, which was used by Mr. Griffith in 1920 to open his repertoire season and which had a run of over fifteen weeks on "the gay white way" and was credited by critics and public alike as being the most spectacularly beautiful production the master director had ever made. "The Love Flower" has been doing exceptional business throughout the country and has proven to be one of the best box-office pictures of all Griffith productions.

"Three Musketeers" Made in Sequence

Under the direction of Fred Niblo the first scenes of Douglas Fairbanks' sixth United Artists production, "The Three Musketeers," were "shot" early last week, thus launching work on this lavish celluloid spectacle.

A rather unusual procedure in connection with the making of this picture is that every effort is being made to "shoot" the scenes in their proper sequence, thus building up the picture in its true chronological order of happenings.

Usually in the taking of motion pictures no attempt is made to photograph the scenes in the order in which they appear in the script. As a rule it is more economical to photograph different scenes in which the same players appear regardless of the numerical relation of the scenes, and very often these bits of action are widely separated in the story.

Both Doug and Director Niblo believe that this procedure results in sacrificing much toward upbuilding the dramatic effect of a picture, and for that reason it has been decided to film the Dumas story exactly as it will be shown on the screen.

Prices Reduced

The price for the evening show at the Strand, Jensen & Von Herberg's big feature Seattle house, has been lowered from fifty cents to thirty-five cents, including war tax. This puts all Seattle first-run theatres down to the thirty-five cent evening admission except the Coliseum, Jensen & Von Herberg's largest theatre, and the Blue Mouse, John Hamrick's new house.

Prologue and Atmospheric Effects Aid in New York Premiere of "Reputation"

The New York premiere of "Reputation," the new Universal-Jewel production starring Pricilla Dean, was held last Monday afternoon in the grand ballroom of the Hotel Astor before a large audience of newspaper and trade people.

The presentation was accompanied by a colorful prologue, which sounded the key-note of the picture and by other happily chosen exploitation effects calculated to show the visiting exhibitors the value of certain simple and atmospheric methods of enhancing the showing of the feature.

It is understood that the Hotel Astor showing takes the place of a regular Broadway showing for the Dean picture, although Universal officials say there is a great possibility that a theatre will be engaged in the near future for an indefinite run of the production on Broadway.

"Reputation" was the third Universal-Jewel picture to receive a special showing at the Hotel Astor in recent months. Universal representatives say that the Monday showing was by far the most successful of the three, in point of colorful presentation and in enthusiasm.

The guests were met by a bevy of pretty girls garbed in costumes of the Louis XV period, with ruffled gowns and powdered wigs. The prologue was allegorical and indicated the struggle of youth to build up a reputation and the fight to maintain it.

An orchestra of twenty-seven pieces, led by James C. Bradford, who prepared the musical score for the picture, accompanied the showing. The music was of especial interest because of its adaptation to the rapid changes and vivid contrasts of the photoplay.

A REFORMER'S PARADISE

In "Blue Sunday," a Lyons and Moran-Universal satire on Blue Laws is depicted what the reformers would like in every town

Favorable Reports Received of Production, "The Love Flower"

The reports that have recently been received by Hiram Abrams, president of United Artists Corporation, regarding the popularity and box office value of "The Love Flower," one of the recent Griffith productions released by that organization show, it is said, that the picture is increasing in its drawing power each week and has set box office standards in many communities.

The production now holds the attendance record for the Howard Theatre, of Atlanta, Ga., and in reporting this, Manager DeBrule said, "If the personal word of one who has seen many pictures and liked a few is worth anything to you, take it in this case, and don't miss 'The Love Flower.'"

Another record for attendance that this picture has established is that of the Criterion Theatre, of Chattanooga, Tenn., of which Fred Martin is manager.

Others who praised the picture are Manager Warrick, of the Beaux Arts Theatre of Palm Beach, Florida; Manager Harris of the Dixie Theatre, of Cartersville, Ga.; R. A. Heinshon, manager of the Sylvia Theatre, in Sylvester, Ga.; J. Cairns, who operates a theatre in Detroit, Mich.; V. W. Footman, of the Burns Theatre, Colorado Springs; Harry Gardner, manager of the Rialto Theatre, of Pueblo, Colo.; Harry Rosell, of the Crystal Theatre, Mitchell., Nebr.; Bert Fahrney, of the Electric Theatre, of Curlis, Neb.; Jack Tiller, of the Temple Theatre, McCook, Neb.; Max Schubach, of the Sterling Theatre, Sterling, Neb., and A. Hurley, of the H. and M. Theatre, o fTucumari, N. M.

"Hush" Makes Good Box Office Showing at Capitol Theatre

"Hush," the fifth Clara Kimball Young production, completed its week-run at the Capitol, New York April 29 with a very creditable box-office showing. For seven days of continual performance, with four turnovers a day in a theatre seating 5,000, the Equity release held its own on merit and pleased huge audiences, it is said. The picture was the first independent production to be shown at the Capitol.

The prologue, arranged through the expert ability of S. L. Rothapfel, in charge of presentation at the Capitol, was a fitting prelude to the picture. An overture by the orchestra and a striking ballet suggestive of the title, "Hush," headed the program, and was followed by an Oriental cycle of vocal selections that prepared the audience for the mood of the picture.

The ballad, "Hush," was sung immediately before the screening and was eminently well chosen. So effective was the Capitol showing that many exhibitors and exchangemen who attended it confessed that the picture exceeded their own high opinion of it, previously entertained, in its artistic surroundings.

The advertising campaign of Nat Rothstein in newspapers and subway stands was also effective. Considerable attention was aroused locally by the artistic arrangement of the advance announcements.

"Proxies" Booked on Large Circuit

After a week at the Rivoli Theatre in New York, "Proxies," the latest Cosmopolitan Production to be released through Paramount, has been booked for all the Keith-Moss-Proctor Theatres in Greater New York. It was shown recently at the 81st Street Theatre, the Fordham Theatre, and the Coliseum with an interesting prologue. Norman Kerry and Zena Keefe play the leading roles.

"Big Town Ideas" for June Release

Due to a change in the release schedule of Fox Film Corporation, Eileen Percy's newest vehicle, known as "Big Town Ideas," will not be released in May, as heretofore announced, but has been put over to June. John Montague wrote the story and Carl Harbaugh directed. This picture will appeal strongly not only to those living in big cities, but also to those residing in small towns.

"Home Talent" Is a May 15 Release

"Home Talent," Mack Sennett's latest production, styled a comic fantasy, which is scheduled for general release by Associated Producers, Inc., on May 15, introduces, among many unusual features, the art of James E. Abbe, New York photographer, who has acquired note because of his success in controlling lights and shodows.

From a production point of view "Home Talent" represents the highest standard of Mack Sennett's work.

A Tom Terriss Production

"THE HEART OF MARYLAND"

With CATHERINE CALVERT and an all-star cast including Crane Wilbur, William Collier, Jr., Felix Krembs, Ben Lyon and Bernard Siegel.

Adapted from the famous stage success of the same title by DAVID BELASCO

This picture will be a favorite just as long as heart-beats are quickened by the story of a man's courage and a woman's love.

VITAGRAPH

Eddie Polo in a New Film Series

Eddie Polo, Universal's serial star, who recently finished his latest chaptered romance, "Do or Die," will devote the next few months to the making of a series of two reel Westerns, it is announced.

They will be called "The Return of Cyclone Smith" and will be written and directed by the same man who created the character three years ago—Jacques Jacard. A supporting cast is now being selected.

New Lloyd Film Is in New York

The first print of Harold Lloyd's new comedy for Associated Exhibitors, "Among Those Present," has arrived in New York and at the first private showing for the reviewing committee of Associated Exhibitors it was declared to be the equal of the best efforts of the comedian and several members voted it the best of all the recent comedies starring Lloyd.

The showing of the second comedy comes at a time when the first one, "Now or Never," has sold the entire series to many of the finest theatres in the country.

Studio Folk Called in to Pass Judgment on Two Productions

All the employes at the Selznick Fort Lee Studios were called in recently to pass judgment on "Bucking the Tiger" and "The Last Door," pictures in which Conway Tearle and Eugene O'Brien are the respective stars. The opinions of the employes were asked because it was realized that it is the case that the officials of a film organization often view their pictures with too much optimism.

Stenographers, carpenters, cutters and clerks formed a miscellaneous assemblage of men, women and girls, robbed the studio restaurant of its chairs and swarmed into the projection room. There is nothing about employment in a studio that makes a stenographer any less a "fan" during her hours of employment than she is when her beau takes her to the theatre for an evening's entertainment.

Realizing this fact, Myron Selznick, manager of production, wanted the projection room full of people that he might get as good a "line" on the O'Brien and Tearle release as possible. In the absence of a regular, paid-admission audience Selznick studio folk were called in to "pinch hit" and express opinions.

Everybody Pleased

It was agreed that these two pictures measure up to every standard of really good photoplaying—encompassing the various phases of story, direction, acting, lighting and staging.

"Bucking the Tiger" had the advantage of being presented on the stage by Lewis J. Selznick two seasons ago, at which time the story and production stood the test of public opinion in such favorable degrees that Mr. Selznick readily determined its value as a picture property. Achmed Abdullah and May Tully wrote the original play and Edward J. Montagne adapted it for the screen.

Mr. Tearle was directed in "Bucking the Tiger" by Henry Kolker. Winifred Westover is Mr. Tearle's leading woman, and the supporting cast also includes Gladden James, Helen Montrose, Templar Saxe and Warren Cook.

"The Last Door," starring Eugene O'Brien, has Martha Mansfield as the leading woman. Wm. P. S. Earle directed. Ralph Ince, another Selznick star and director, furnished the story in collaboration with W. B. Foster, and the scenario was created by Edward J. Montagne. Mr. O'Brien's support, in addition to Miss Mansfield, includes Nita Naldi, Helen Lindroth, Warren Cook and Charles Craig.

Vitagraph's Next for Moreno Is "The Secret of the Hills"

"The Secret of the Hills," a highly successful novel by William Garrett, the English writer, has been selected by Vitagraph for the next Antonio Moreno production. The continuity has been prepared by E. Magnus Ingleton and work on the new picture is starting immediately at the West Coast studios under the direction of Chester Bennett.

Moreno assumes the role of a young American who encounters a series of amazing adventures in London and in the highlands of Scotland because two beautiful eyes lead him on in quest of romance. He recently completed "Three Sevens," which was highly successful from every point of view. "Three Sevens," the forthcoming production, will be presented in five reels.

"The Secret of the Hills" requires many unusual lighting effects, which are now being worked out by Director Bennett and his technical staff. There is one point in California which Scotchmen have declared typical of their native heath—Chadsworth. Many of the scenes in the new picture are being taken there. The entire production is on a big scale and requires considerable strenuous work on the part of the Vitagraph star.

Clara Kimball Young Film Scores Big Success in Boston

Following its world premiere at the Goodwin, Newark, where it packed patrons to the doors all week, "Straight from Paris," the latest Clara Kimball Young production, entered the Park Theatre, Boston, the largest first-run house of the city, last week and held capacity audiences to the very last show. As decisive as was the success that "Hush," the previous Equity star's vehicle at the same house, the present offering easily equalled it, judging by box office evidence. The reception of the press was unusually favorable.

The success of Miss Young's latest effort is heightened when it is realized that she did not appear in Boston for three months. According to her schedule, the Equity star does not release her pictures oftener than that period. Despite the long interval, the public turned out in gala fashion at her latest, just as they did at "Hush." The New England territory has always been a "Young" stronghold, few stars matching "Captivating Clara" in drawing power. The result of the triumphant first-run of "Straight from Paris' has been felt in the large number of bookings being closed by Sam Grand, of Federated, who is the Equity franchise-holder of the territory.

Work Begun on "Ye Shall Pay"

In Fort Lee, at Selznick's Paragon Studio, Conway Tearle began on April 21, the production of "Ye Shall Pay," which Ralph Ince is directing, with Zena Keefe, the leading woman.

The film will be prepared in ample time to take its place in the release schedule following "Bucking the Tiger," just put into circulation, and "The Fighter," next in line among the Conway Tearle attractions. John Lynch wrote and prepared the story for screen presentation.

Hugo Reisenfeld
Tom Moore
Paul Gusdanovic
Harold Franklin

YOUTH WILL FIND A WAY
In this Universal production, "Desperate Youth," Gladys Walton demonstrates how one can manage without a park bench

Has Achieved Many Successes in Short Time of Organization

Cosmopolitan Productions says that in the short time since its organization it has scored more notable successes than any other motion picture producing organization in the world. "Humoresque" was one of the first Cosmopolitan Productions. This picture has crowded every motion picture house where it was shown, and it is still drawing crowds throughout the country.

"The Restless Sex," with Marion Davies, a Robert W. Chambers story, was a screen achievement of the first order. "The Restless Sex" was one of the most popular stories Robert W. Chambers ever wrote, and on the screen it achieved even greater popularity, it is said.

Robert G. Vignola directed "The World and His Wife." The story is based upon a dramatic poem by Jose Echegaray, the famous Spanish author, and the scenario was written by Frances Marion, who adapted "Humoresque" to the screen. This picture contained an all-star cast. The scenes for the action, which is laid in Spain, were taken in Florida and the Southwest. The settings were designed by Joseph Urban.

"The Passionate Pilgrim," a screen adaptation of Samuel Merwin's famous novel, was also screened under the direction of Mr. Vignola. This story is still enjoying great popularity in all important motion picture theatres in the United States and abroad. Matt Moore, Rubye de Remer, and Julia Swayne Gordon were in the cast of this picture.

"Heliotrope," a screen version by George D. Baker of the story by Richard Washburn Child, which Mr. Baker also directed, was a Cosmopolitan success. "Heliotrope" was described by many reviewers as the "brother" picture to "Humoresque," inasmuch as the theme of the story concerns father love.

Winston Churchill's great novel, "The Inside of the Cup," was next produced by Cosmopolitan Productions. This story of corruption in certain churches and in certain financial circles has revived the discussion which the publication of the story caused when it ran serially in Hearst's Magazine. It is now running in the biggest theatres of the country and is drawing large crowds.

"Straight Is the Way," which Frances Marion adapted for Cosmopolitan Productions from the story by Ethel Watts Mumford, called "The Manifestations of Henry Ort," is a crook story, in which Matt Moore, Gladys Leslie, George Parsons and Mabel Bert play interesting parts. This picture is winning great popularity. Robert G. Vignola directed this satirical comedy drama in which the ouija board plays a part.

The great success of "Buried Treasure," with Marion Davies, which is getting indefinite runs in many of the large cities, is only a proper tribute to its great merit, it is said. It is a story of reincarnation by F. Britten Austen. George D. Baker wrote the scenario and directed it. The settings of the pirate ship scenes and the Spanish settings are some of the most magnificent settings Joseph Urban ever designed. "Buried Treasure" is a story of a wealthy society girl who lives in the reincarnation of a Spanish pirate captain's daughter.

"Proxies," the latest release of Cosmopolitan Productions, contains an unusual and clever story filled with thrilling scenes, it is stated. The story was written by Frank R. Adams for the Cosmopolitan Magazine and was adapted for the screen by George D. Baker, who also directed the picture. Norman Kerry and Zena Keefe play the leading roles.

Educational Receives Report Telling of Campaign Progress

So successful has been the campaign for Educational Week, May 1 to May 7, that many exchanges. it is said, have already placed contracts for entire series of pictures that have not before been booked in a number of theatres, and in many cases where they had not been seen in smaller cties. A statement this week issued by Educational Film Exchanges, Inc., declared that preliminary reports from the various branches showed that product of the company would be shown in at least eighty per cent. of all the houses in this country and Canada during the seven days set aside for this celebration.

Five cities are reported to have sent word to the home office that it is impossible for them to set a new record by having some of these pictures shown in every theatre during Educational week, since they have established that record before. However, the attempt will be made in such cases to have the entire programs with the exception of the feature made up from the one and two reel pictures, including comedies, scenics, specials and Kinograms. Several hundred subjects ranging in variety from the National Geographic Society's "Valley of Ten Thousand Smokes" to slapstick comedy are available for this purpose.

Another of the effects of Educational Week, according to the home office, is to bring about an unusual advance in those exchange districts which opened late. The first Educational office began bookings with the week of June 20, 1920, but others were opened at various intervals, a few of them geting started as late as the first of October.

As a general rule these last offices were in the small territories to consume the same amount of that have not had the opportunity product as the larger ones. Result of the canvass of the solicitors and the offer of spot bookings has been the pictures and every office has to create an immediate demand for reported numerous contracts to start immediately instead of waiting for the first of May.

Clyde Cook Stars in "The Guide"

Clyde Cook is now twisting and squirming through the intricacies of a new special comedy for Fox under the direction of Jack Blystone. The comedy "The Guide."

The Fox offices are authority for the statement that "The Guide" is a veritable Exhibitors' Guide to profits.

Pathe News Begins in Keith Theatres

With the complete details worked out on what is probably the greatest booking deal ever closed by a motion picture concern, practically every Keith theatre and every theatre allied with the B. F. Keith interests in the United States began exhibiting the Pathe News on May 1.

In New York the Pathe News enjoyed its premiere exhibition at the Palace, Colonial, Alhambra, Riverside, Regent, Eighty-First Street, Orpheum, Halsey, Royal, Hamilton, Fordham, Jefferson, Harlem Opera House, Bushwick, Greenpoint and the Prospect.

In spite of the tremendous additional work devolving upon the Pathe News Laboratory through the increased number of prints incident to the Keith bookings, there was not a hitch in the issuing of the Pathe News at the regular time.

"Lure of Egypt" a May 15 Release

"The Lure of Egypt," produced by the Federal Photoplays of California with an all-star cast, has been scheduled for release by Pathe May 15. The story was adapted from the mystic and romantic novel, "There Was a King in Egypt," by Norma Lorimer. The story presented is modern.

For the benefit of the exhibitor, Pathe has issued the following available advertising material: One-sheet; three-sheet, two styles; six-sheet; twenty-four sheet; campaign book; eight 11x14 colored lobby photos; two 22x28 colored scenes; ten black and white press photos; slide; 1, 2, 3 and 4- col. line ads; 2-col. scene cut; 2 col. slug cut.

Films Welcomed by Exhibitors

Exhibitors, according to Fox, are voicing approval of the re-issue of "Riders of the Purple Sage," "The Rainbow Trail" and "When a Man Sees Red" by heavy advance booking.

The two first named re-issues come at a particularly opportune time, because of the present great interest in novels of the author, Zane Grey. The third picture in the re-issue group, "When a Man Sees Red," was made from a Saturday Evening Post story.

ALICE JOYCE

in

"HER LORD AND MASTER"

From the Charles Frohman Stage Success by Martha Morton

Directed by Edward Jose

One of the most entertaining and successful of Alice Joyce's career. Miss Joyce gives two most convincing characterizations, first as "Indiana Stillwater," the hoydenish, unconventional, red-blooded Middle Western girl; then as "Lady Canning," stately; repressed, even a trifle prim.

VITAGRAPH

Wealthy Tourists Work with Movie Types in Making Film

Probably no spot of world-wide interest ever has been more faithfully reproduced for film purposes, it is said, than has the interior of the famous Casino at Monte Carlo for Nazimova's production of "Camille," to be distributed by Metro.

In addition to the construction of the complete casino on one of the big enclosed stages at Metro's Hollywood studios, the entire movie colony was combed by Director Ray Smallwood for the picturesque types to be seen in the action depicted within its walls.

Besides the army of tourists who inhabit Los Angeles during the winter months, the movie colony and the wealthy residents of the resort towns about Los Angeles were called upon to furnish their contributions to the lists of those who participated in the production.

"LIKE GHOSTS THEY CAME, BUT THEIR GUNS WERE REAL"
Frank Mayo is wrongfully accused by the Night Riders in Universal's "The Blazing Trail"

Alice Calhoun Is Making Rapid Progress with "Closed Doors"

Alice Calhoun, Vitagraph star, is making rapid progress on her forthcoming Vitagraph production, "Closed Doors," under the direction of G. V. Seyffertitz. "Closed Doors" is a dramatic play written especially for this star by Harry Dittmar, with scenario by William B. Courtney.

It presents Miss Calhoun in a much heavier and more dramatic role than her earlier successes. "Princess Jones" and "The Charming Deceiver." The former was light comedy and the latter comedy drama.

As "Dorothy Brainerd," Miss Calhoun is at first a light-hearted care-free girl who marries Jim Ransom, somewhat older than herself and so engrossed in business that he unknowingly neglects his youthful and pretty wife. Complications follow when another man falls in love with her.

Joe Plunkett
H. E. Wilkinson
Balaban & Katz
Bernard Depkin

Miss Calvert with Corinne Griffith

Corinne Griffith has begun work on a new Vitagraph production in which Catherine Calvert is a featurned member of the cast. It is called "The Payment" and is an adaptation of a story by Harrison Goadby. William B. Courtney wrote the scenario and the production is being directed by Webster Campbell, who was Miss Griffith's director for "What's Your Reputation Worth?" recently completed. Others in the excellent cast include Harry C. Browne, who plays opposite Miss Griffith, William Parks, Jr., and Alice Concord.

Miss Griffith, who is steadily adding to her popularity by the varied roles she portrays, appears as a girl of fifteen, knee-skirted and sunbonneted, and later as a well-poised young woman, making her way alone in the world.

"Rip Van Winkle" Well Under Way

Ward Lascelle, who is making "Rip Van Winkle" for Hodkinson release, reports from the West Coast that work is progressing admirably and that camera work will shortly be completed.

Mr. Lascelle reports that every one on the West Coast who has viewed this production in the making, as well as thousands of visitors from all over the United States, are most favorably impressed by it. And almost every one knows Thomas Jefferson who is playing the stellar role.

The cast includes Daisy Robinson, Francis Carpenter, the child star and Max Ascher.

Picture Shows Man Dive from Brooklyn Bridge Into River

Diving 135 feet into East River from the top of Brooklyn Bridge "on a bet" is the feat safely accomplished by Sailor Daniel Carone, and exclusively motion-pictured by Pathe News in No. 31.

Daniel Carone, a sturdy young sailor and expert swimmer from the great lakes, accomplished the feat. In the pictures you see Caronc mount the top girder of the side rail and wave his arms. Then you see him jump.

The approach of a tug carrying a cameraman brings you closer up to the ripples where the diver disappeared. You see him emerge and swim with strong strokes for the tug and get aboard.

Louise Dresser in Film Comedies

With the script of his first two-reel comedy practically complete Jack Gardner is now supervising the erection of the sets at the Warner Bros.' studio in Hollywood. He is to produce a series of twelve pictures co-starring his wife, Louise Dresser, and Willard Louis.

The director expects to have the first of his productions ready for distribution by Irving M. Lesser within the next sixty or ninety days.

Strong Cast in Torchy Comedy

While the first picture under the new contract of Master Films, Inc., with Educational Film Exchanges will not be released until late next month, work is almost completed on the second of the new pictures starring Johnny Hines and made from the stories by Sewell Ford. "Torchy's Promotion" is the May release, and the picture now in production will be called "Torchy's Frame Up."

For this picture, Hines has again demonstrated his ability to get the very best of players from Broadway productions for parts in the comedy for which they are especially suited. Frank Monroe, who is now appearing at the Nora Bayes Theatre in "Three Live Ghosts," has one of the most important roles, while Robert Kenyon of "Potash and Perlmutter" fame has a considerable part. Dorothy Leeds continues as leading woman.

Goldwyn Has Second Vivian Martin Film

Goldwyn Distributing Corporation has added another strong production to the list of pictures to which it has secured distribution rights, a Messmore Kendall production starring Vivian Martin, made under the tentative title of "Oiling Up Society." The first Vivian Martin picture released by Goldwyn, "The Song of the Soul," proved one of the best box office attractions of the season.

In contrast to the heart interest drama unfolded in "The Song of the Soul," the new production is reported to be comedy in which the winsome star has ample apportunity to reveal the lighter side of her art. Edward Childs Carpenter wrote the story, Harry C. Hoyt prepared the continuity and Sydney Olcott directed a cast that includes George Spink, G. Studdeford, W. MacEwen, Nadine Beresford, Ralph Bonsfield, Tom Meegan and Wallace Ray.

Charles Dorety to Be Featured

Charles Dorety, who has played leading roles in many Century Comedies during the past twelve months, is to be featured hereafter. The Century Comedies are distributed through Universal.

Selznick Attractions Are "All Set" for Summer Distribution

The arrangement of star-series features and special attractions to be distributed through Select branches for May, June, July and August has been completed. General Manager Sam Morris makes announcement of the pictures in which Elaine Hammerstein, Conway Tearle, Eugene O'Brien and Owen Moore will appear in the star-series and tells about the Constance and Norma Talmadge revivals and of "Who Am I?", a special attraction.

Elaine Hammerstein is scheduled for two releases during the summer. They are "The Girl From Nowhere" and "Handcuffs or Kisses." George Archainbaud directed both. In "The Girl From Nowhere" Miss Hammerstein's leading man will be William B. Davidson and in "Handcuffs or Kisses" Robert Ellis will head the supporting company.

Conway Tearle will present "The Fighter," made from Albert Payson Terhune's novel of the same title. Winifred Westover will lead the supporting company in a presentation directed by Henry Kolker, who directed Vera Gordon in "The Greatest Love," a Select special that is still cashing in for exhibitors.

Eugene O'Brien's contribution to the summer arrangements of picture showmen will have Martha Mansfield as his leading woman in "The Last Door" (directed by P. S. Earle), while Winifred Westover will support him in the Alan Crosland presentation now temporarily titled "Six Shots."

Owen Moore is scheduled for two releases during the term in question, the first of which is "A Divorce of Convenience," directed by Robert Ellis, in which Kathryn Perry will again lead the support. Work will soon begin on another Owen Moore release at Selznick's Fort Lee studio.

Two revivals of successes scored by Norma and Constance Talmadge when they were first made stars by Lewis J. Selznick are embraced in the forthcoming arrangements, Constance Talmadge in "Up the Road with Sallie" and Norma Talmadge in "The Moth," will be returned to the screen in newly created presentations, edited and retitled.

Then there will be "Who Am I?", a mystery story by Max Brand, directed by Henry Kolker. In the presenting company Claire Anderson and Niles Welch will have the leads with Gertrude Aster and Josef Swickard in prominent roles.

KATHERINE PERRY

Who is leading woman for Owen Moore in "A Divorce of Convenience," a Selznick picture

Christie Adds to Comedy Force

Viora Daniel, who makes her first appearance in a Christie Comedy in "Let Me Explain," soon to be released through Educational Exchanges, has been made a permanent member of the Christie organization and will hereafter be featured with several other players in two-reelers. Eddie Barry has returned to the company after a short absence and will soon be seen in "Nothing Like It," along with Earl Rodney, Dorothy Devore, Gene Corey and a number of others.

Helen Darling is to be featured hereafter in one-reel Vanitie comedies, which are also released through Educational.

Rita Rogan in Important Part

Rita Rogan, who takes one of the most important parts in Cosmopolitan Productions' "The Wild Goose," is only five years old. The film is an adaptation of Gouverneur Morris' novel and is scheduled for an early release through Paramount. Albert Capellani.

Rita Rogan is the daughter of a New York newspaperman, her mother was a reporter and several others in her family are newspaper men and women.

"Hush," Released Four Months Ago, Still in First Run Houses

In the fourth month of its release, "Hush"—the fifth Clara Kimball Young production, still is playing the first-run theatres of the country. After touring the countrys foremost houses, this successful Harry Garson production keeps runing up a fine total of first-run bookings, it is said.

At this late stage, it is running its second week at the Blue Mouse, Baltimore. This adds another two-week run to the list, making eighteen first-run houses of different cities which have booked "Hush" for double its original run. The longest run thus far is the four-week showing at the Ziegfeld in Chicago, followed by a two-week run at the Castle Theatre, two blocks away.

Being an independent star, Clara Kimball Young produces her Equity releases at the rate of one in three months. Baltimore has not seen Miss Young on the screen for almost four months, when "Midchannel' had its showing. Despite the long interval, "Young" fans turned out in such numbers that the Blue Mouse could not accommodate them all the first week.

Chinese Famine Pictures Are Shown in Current News Reel

What are said to be the first motion pictures to reach America showing the famine-swept districts in the interior of China are in the current issue of Fox News, Vol. 2, No. 59. Deserted villages, abandoned even by the vultures which haunted the air day and night during the early days of the famine; river boats crowded with starving refugees, making their way to the coast; relief stations thronged with hungry supplicants, and many other features of the famine are shown, the picture as a whole telling more graphically than any newspaper and magazine articles the story of China's gigantic tragedy.

The film was obtained through the enterprise of Joseph Darling, Fox Film Corporation's staff representative in China, who journeyed with a cameraman from Shanghai up the river and over the trails to the very heart of China.

The picture as shown in American theatres is suited to all classes of audiences, it is said, the element of horror being minimized by careful editing and titling.

Educational Week Makes New Record

Starting with May 1, Educational Film Exchanges, Inc., was represented in fully 90 per cent. of the theatres of the United States and Canada and in a greater portion of these houses its product was shown every day during the entire week.

"Every print working every day" was the slogan used through the drive, and though reports have not been received by the home office from every exchange, indications are that this has been realized. Not only were all the current releases used, but in many cases branches called on the home office for additional prints of older releases which had not been shown in certain territories.

New Series

Jacques Kofstein, general manager of Dominant Pictures, Inc., announces the negotiation of a contract for a series of twelve dramas, the locale of which will be the Kentucky mountains.

These productions, which will be known as Eastern Star Dramas, will be picturized from the stories by a well-known author.

"What's Your Reputation Worth?"

"This picture is even *better* than 'The Broadway Bubble'"

This is the consensus of reviewers and exhibitors alike. Adapted from a novel by Heliocore Tenno in "Snappy Stories," this picture leads one into new paths of fancy. Daring, something sensational, and always entertaining.

CORINNE GRIFFITH

in

"WHAT'S YOUR REPUTATION WORTH"?

Directed by Webster Campbell VITAGRAPH

Federated to Continue Present Releasing Activity 12 Months

Three features and a super-animal production on the list of releases of the Federated Film Exchanges of America, Inc., have been completed already and will be released shortly. This releasing activity, it is announced, will be continued for the next twelve months. In addition to the longer pictures three comedies of two reels each have been finished for Federated distributing through the twenty-two exchanges of the organization.

"Hearts and Masks," a Federated production of the novel by Harold McGrath, is the latest addition to the growing list of all-star Federated features. Elinor Field heads the cast. The film version was done by Mildred Considine and directed by William Seiter.

Other features in the Federated program are: "Penny of Top Hill Trail," starring Bessie Love, and "Dangerous Toys," featuring William Desmond. There is also the Warner Brothers production, "Miracles of the Jungle," and three Hallroom Boys' comedies, featuring Sid Smith.

WE DON'T BLAME DESTINY A DARN BIT
Anita Stewart in "Playthings of Destiny," her new First National attraction, which Edwin Carewe directed

Elaborate Press Book Has Been Issued to Exploit "Deception"

Probably, says Paramount, the most practical and comprehensive as well as one of the most elaborate press books ever issued from its offices is the one on "Deception," which is now being distributed to exhibitors.

The front cover presents a fine example of the engraving and printing art, executed by three-color process, and is the result of the combined ideas of Vincent Trotta, art director; A. M. Botford, advertising manager, and Pat Kearney, advertising designer. The illustration shows Henry Porten (Anne Boleyn) in one of the most dramatic incidents of the play. The unhappy queen is clinging to a newell post, King Henry VIII having just thrust her aside as he mounts the staircase to the royal apartment in company with his latest amour, Jane Seymour.

The inside pages contain reproductions of special lobby display cards, heralds, newspaper illustrations and ad mats. The text consists of press stories, synopses of varying lengths, program readers and advertising and exploitation suggestions.

Crisp to Produce MacLaren's Story

Word comes from the London studio of Famous Players-Lasky British Producers, Ltd., to the effect that Donald Crisp, who has just finished the production of Cosmo Hamilton's "The Princess of New York," will next produce a screen version of Ian MacLaren's "Beside the Bonnie Briar Bush." Margaret Turnbull has been working for some time on the scenario and the script is nearly completed.

Aside from the fact that this series of Scotch sketches is about to be translated to the screen, there is considerable interest to be found in the announcement that Mr. Crisp himself will play one of the roles in the production.

Mr. Crisp is now in Scotland seeking locations for the picture, the photographing of which will be started at an early date.

"Deception" Takes New York by Storm

With the possible exception of "Sentimental Tommy," which opened three weeks ago at the Criterion Theatre, the reviewers of the metropolitan daily and trade press have seldom been so uniformly laudatory in their reviews of a production as in the case of this spectacular foreign production, "Deception," which Paramount is releasing. The substance of the story, the mastery of the director, Ernest Lubitsch, who also directed "Passion," the beauty of the scenes and the direct appeal to human intelligence, have been stressed in varying degrees by critics, whose commendable comments on the picture's initial showing at the Rivoli Theatre, New York, are making "Deception" one of the most talked of pictures ever shown on Broadway.

Powell Working on Oppenheim Story

After a rest of two weeks following the completion of E. Phillips Oppenheim's "The Mystery Road," Paul Powell, Paramount producer, is now at work on a new production at the London studio of Famous Players-Lasky British Producers, Ltd. This is the sixth picture to be made by the Paramount London organization and the second Paul Powell production.

The title of the new picture has not yet been definitely decided upon. It is based upon an original story by Mr. Oppenheim, who is one of the staff of English authors attached to the London studio.

The adaptation is by Mary O'Connor and the cast as announced includes among others David Powell, Mary Glynne, Warburton Gamble, Minna Gray and Harry Ham.

Pioneer to Release Two Big Features

Announcement has been made at the headquarters of the Pioneer Film Corporation, 130 West Forty-sixth street, of the scheduled release of two feature productions for the months of May and June.

Gail Kane stars in the May release, her vehicle having the title of "A Good Woman," and Violet Mersereau has the stellar role in "Out of the Depths," the June release. The cast which has been assembled to support Miss Kane is of particular note. It includes J. Herbert Frank, Gladden James and Lillian Worth.

In "Out of the Depths," Miss Mersereau has Edmund Cobb as her support and a strong cast. The theme deals with the regeneration of a man through the help of a young girl. The story was written by Charles D. Isaacson and directed by Frank Reicher.

New C. B. C. Film

"The Eagle Man" is the title of the newest of the C. Edward Hatton two-reel Western thrillers for release through C. B. C. Film Sales Corporation, which is on the way to the offices of C. B. C., where it will receive final editing under the supervision of Jack Cohn. The picture will be released on the Star Ranch Western series.

NOT A STOMACH ACHE
It's too high up, so it must be heart trouble in "Sweet Daddy," the Mirth comedy

May Release Schedule Presents Big Quota of Special Pictures

Paramount's release schedule for May, as announced by S. R. Kent, general manager of distribution, contains more than the usual quota of big productions, for among others listed are John S. Robertson's production, "Sentimental Tommy," and the big European spectacle, "Deception," both of which have been received with acclaim in New York and other first-run cities, as well as the Sydney Chaplin special, "King, Queen, Joker," and the Lois Weber production, "Too Wise Wives."

First on the list, which was released May 1, is Thomas Meighan in "The City of Silent Men," adapted by Frank Condon from John Moroso's story, "The Quarry," and directed by Tom Forman. This is an absorbing story of the regeneration of a crook. Lois Wilson plays opposite Mr. Meighan.

On May 8 comes the Cosmopolitan production, "Proxies," also a crook picture, but with a decidedly different theme. George D. Baker wrote the scenario. Norman Kerry and Zena Keefe appear in the leading roles.

The 8th also brings Dorothy Dalton in a mining camp role reminding of "The Flame of the Yukon." The picture is "The Idol of the North." Edwin August is Miss Dalton's leading man. R. William Neil directed.

Scheduled for the 15th is the massive European spectacle, "Deception," the story of King Henry VIII. and Anne Boleyn. This production, in which 7,000 actors were employed, was directed by Ernest Lubitsch, who produced "Passion," and features Emil Jannings and Henry Porten.

Sydney Chaplin's super-comedy, "King, Queen, Joker," is also announced for the 15th.

The third of the Lois Weber productions for Paramount, titled "Too Wise Wives," will be released May 22. The story was written by Miss Weber and Marion Orth. Claire Windsor and Louis Calhern are seen in the leading roles

Also scheduled for the 22nd is the William D. Taylor production, "Sacred and Profane Love," starring Elsie Ferguson. It was adapted by Julia Crawford Ivers from the novel and play by Arnold Bennett. Conrad Nagel plays opposite Miss Ferguson.

"Sentimental Tommy," John S. Robertson's superb production of Sir James M. Barrie's quaint stories of the Scotch village of Thrums, is the release for the 29th. This production is now in its sixth week at the New York Criterion. Gareth Hughes and May McAvoy play the principal parts.

May also witnesses the release of the Paramount-Vandenbergh series of African exploration pictures, "Wild Men of Africa." They are of two-reel length.

Hutchison Gone to Ausable Chasm

"Hurricane Hutch," the new Charles Hutchison serial, will present that stellar stunt actor also as author of the story.

On Sunday, May 1, he and George B. Seitz with the entire company and staff left New York for the Ausable Chasm locations, having "chartered" a hotel at Keesville for accommodations and working headquarters.

"OH, TO BE IN ENGLAND NOW THAT SPRING IS HERE"
Jimmy Aubrey is deer hunting in the Forest of Arden in Vitagraph's "The Tourist"

John S. Robertson Completes Production of "Footlights"

"Footlights," Paramount's picturization of Rita Weiman's Saturday Evening Post story, has been completed at the company's eastern studio.

In the picture which was directed by John S. Robertson, who also directed "Sentimental Tommy," Elsie Ferguson has every opportunity to display her versatility, it is said. The role of Elizabeth Parsons, the vaudeville entertainer who later becomes the famous "Lisa Parsinova," Russian actress, under the direction of a canny New York manager, is said to be more varied in its moods and characterizations that any Miss Ferguson has done for the screen in some time.

Marc McDermott, who played in "While New York Sleeps" and "Blind Wives," and Reginald Denny, seen recently in George Fitzmaurice's "Paying the Piper" and Hugh Ford's "The Prince of Possession," both Paramount pictures, share the honors for the leading male parts in the picture. Although more than two hundred people appear in the cast, most of them extras used in the theatre scene, there are only three principal characters.

Short Subjects Soon for Release

An exceptional schedule of short subject features is announced by Pathe Exchange, Inc., for release May 15. "The Sky Ranger," the new serial produced by George B. Seitz, issues its third episode "In Hostile Hands." Mr. Seitz co-stars in the chapter play with June Caprice.

"The Avenging Arrow," the serial starring Ruth Roland, enters into its tenth episode, "Outwitted," in which the famous star undertakes new perils to secure thrills.

"A Straight Crook" holds up the comedy end of the week's releases, presenting Eddie Boland as featured comedian in a new Hal E. Roach comedy. Pathe Review No. 103 presents a number of widely diversified subjects in the screen magazine of current release.

Court Trial Is Shown in Film

In the court room scenes from "The Woman God Changed," a Cosmopolitan Production scheduled for early release, a large pendulum clock hangs on the wall. It is shown in close-ups several times during the picture, and gives the effect of the ticking out of the life of Anna Janssen on trial for her life because of the murder of Alastair de Vries. The uncanny monotony and at the same time the fearful tensity of this trial is brought out excellently by these pictures of the pendulum, signifying the slow but sure passage of justice.

Ed. Salzberg, formerly of the Bancroft Theatre, Kansas City, has bought the Crystal at Holsington.

* * *

Construction on Billy Mueller's new theatre at Jefferson City, Mo., is progressing rapidly. It will seat 900.

ALICE CALHOUN

in

"THE CHARMING DECEIVER"

An entirely different sort of story from "Princess Jones," yet with the same delightful appeal. A definite step to the starriest heights in the career of this winsome star, of whom motion picture critics have said briefly but meaningly: "WATCH HER!"

VITAGRAPH

Making Pictures at Rapid Rate

The production of one and two reel subjects, both comedy and Western, is running at high speed at Universal City, Cal., reports from the Universal home office indicate.

Lee Moran is completing his first two-reel comedy, entitled "Whose Wife Is Kate?" Harry Burns is working on the second of a series of Universal-Jewel comedies starring Joe Martin, the orang-outang. Ward Hayes is filming "A Taxi Tangle." Hoot Gibson is being directed by Lee Kohlmar in "Too Tired Jones."

Jack Perrin is being directed in "The Rim of the Desert" by Edward Laemmle.

Exhibitors Think Well of Picture

W. W. Hodkinson Corporation says that one of the most popular pictures it has released in a very long time is "Partners of the Tide," Irvin V. Willat's second independent production. "Partners of the Tide" is a picturization of Joseph C. Lincoln's novel of the same name, and Irvin V. Willat has taken from this novel its many values and retained them perfectly in his screen version.

Marshall Neilan Is Preparing to Produce Elaborate Picture

Marshall Neilan, whose affiliation with the John Barrymore Company has created considerable discussion as to his future activities, has for the first time announced his position in this connection and outlined his plans for the next six months, involving the production of the most elaborate film of his career.

The new picture now being planned will bring his company to different parts of the country and possibly Europe. This production will be distributed through Associated First National Exhibitors.

In announcing his plans, Mr. Neilan issued the following statement: "Although we have been working on the preparatory arrangements for this new undertaking for some time our decision to start definite activities immediately is prompted by the reports we are receiving from the big cities where 'Bob Hampton of Placer' is now showing. These reports afford assurance that my endeavors in the field of big productions have met with the approval of the exhibitor and his patrons and encourage future effort in this direction.

"This new offering will be distributed through Associated First National Exhibitors in accordance with my contract. An exploitation campaign along the lines of that put out for 'Bob Hampton of Placer, covering even a broader scope, will be executed by the Neilan organization in conjunction with the First National exploitation staff.

"At this time I do not believe it wise to disclose further details concerning this production, but if what those who are directly interested in it can be taken as a criterion, it has the possibilities of making film history.

Mr. Neilan and his producing staff will leave New York shortly for Los Angeles, where work on the big film will be started immediately.

"Rider of the King Log" Will Be Shown to the Maine Society

At the request of the Maine Society of New York City a special showing of the big Holman Day special producion, "The Rider of the King Log" will be held in New York City on May 14 at Aeolian Hall. All the members of the society and many prominent citizens of the state, including the Governor and other officials have been invited to atend the performance.

The picture is a romantic story set in the lumber camps of Maine, and so faithfully, it is said, has the life of the people in that region been portrayed that aside from its recognition as a film masterpiece the picture is arousing the greatest interest throughout New England.

Members of the State Legislature have already seen the picture at a special showing in Augusta and have enthusiastically endorsed it. It was pointed as a model of a clean picture at the hearings on censorship before the Massachusets Legislature The character of Kavanaugh, or old X. K., the dominant personality in "The Rider of the King Log," is one of the best which Mr. Day has ever created. He is a powerful giant of a man enthroned as king in his little realm of pine and spruce. For years he had developed his leases and rights until in the wilderness, had grown up the small town of St. Agathe, peopled with Kavanaugh's own men and their families.

Next to the love for his motherless daughter was his love for his people and his possessions. While he is intent on the education of his daughter, the great Temiscouta Pulp & Paper Company has silently surrounded his leases, usurped river rights and dams and are attempting to throttle the activities of Kavanaugh and ruin the little town of St. Agathe. This man's lone fight against this powerful combination means his death, and the passing of the Kavanaugh power and spirit to his daughter, who carries the fight to a successful conclusion.

Plans Made for Zane Grey Week

The first gun in the three-cornered publishers' tie-up, which results in much publicity for the Hodkinson-Hampton-Grey pictures, will be fired on June 2 when on that date is issued "The Country Gentleman" magazine, which is to carry the first instalment of Zane Grey's newest story, "To the Last Man."

The opening of this great serial story forms the basis of the entire campaign. The Curtis Publishing Company, publisher of "The Saturday Evening Post," "The Ladies' Home Journal" and "The Country Gentleman," is cooperating with Harper & Bros. and Grosset & Dunlap in the national exploitation of "Zane Grey Week"— June 2 to 9—and nothing will be left undone to make this week one of the most memorable events in both the literary and the picture worlds.

Bruce Starts on New Camera Trip

Robert C. Bruce, who has been producing Scenics Beautiful for Educational Films Corporation for more than six years, has started from his western camp on an expedition to take the entire summer and a portion of the fall, according to word received at the home office. Bruce announced before leaving New York that he planned to create something entirely novel in the way of scenic pictures, and he is reported to have taken with him the largest number of people who have composed a similar camera expedition.

Has Prepared an Attractive Book

An attractive novelty made available for the exhibitor's use is the booklet prepared by the advertising and publicity department of the W. W. Hodkinson Corporation for the use of the showman who plays "East Lynne" in his theatre.

This booklet—a sixteen page job, printed on heavy glazed stock and with a heavy India cover—carries on the inside cover page the billing of the production and is illustrated throughout by half-tone cuts and atmosphere sketches done in pen and ink.

"NOW THAT YOU HAVE SEEN A SAMPLE OF THE PERFORMANCE, STEP RIGHT INSIDE, LADIES AND GENTLEMEN, AND SEE THE REST OF THE SHOW" Ballyhoos Dr. Caligary, in this incident from "The Cabinet of Dr. Caligary," the expressionist Continental picture released by Goldwyn

Fairbanks Uses Tremendous Sets in Making "The Three Musketeers"

On the biggest motion picture stage in the world there was staged recently what is believed will be one of the biggest photoplays in the world, Douglas Fairbanks' celluloid version of Dumas' immortal story, "The Three Musketeers, prepared for the Screen by Edward Knoblock and being directed by Fred Niblo, who directed Fairbanks in "The Mark of Zorro."

The first shots taken were of the queen's boudoir, the set for which has been erected on Brunton's "Stage No. 6," said to be the largest motion picture stage in the world. All of the feminine players, gorgeously costumed, appeared in these first scenes. They include Mary MacLaren in the part of Queen Ann of Austria, Marguerite De La Motte as Constance, Barbara La-Marr, characterizing Milady, and all of the ladies-in-waiting.

The Queen's room is as near the exact reproduction of the famed boudoir as it is humanly possible to make it. Every proportion and detail is historically correct, even to the paneling of the walls, which are all hand-painted with exactly the same picture that ancient book-cuts indicate graced the walls of this noted chamber.

Both the Brunton studio and the Fairbanks studio will be used in filming this remarkable tale. It is expected that there will be at least seventy-five sets and possibly 100 in the entire picture and all of them will be exact counterparts of the original rooms and buildings they represent.

For action "The Three Musketeers" will probably excel anything Fairbanks has ever attempted. There will be sixteen duels fought, in one of which Fairbanks, as D'Artagnan, and the three musketeers will engage eight rivals. At present every male member of the cast is taking lessons in fencing in order to become proficient in swordsmanship.

Listed Among Six Best Photoplays

Miss Annalee Vernon, motion picture critic, has made a list of the six best photoplays released in April, and she classed "Buried Treasure" with Marion Davies, the Cosmopolitan Production, as one of those six pictures. George D. Baker directed.

SHE TAKES THE CAKE

Woman being fair and man being foolish, it's easy to guess how the mound of sweetness is disposed of in "The Bakery," Larry Semon's Vitagraph comedy

Goldwyn Making Ready Several Films by Well Known Authors

Several stories of unusual interest are being prepared by the Goldwyn scenario department for future production. Charles Kenyon, the well-known playwright, is making the adaptation of Hall Caine's famous novel, "The Christian." Arthur F. Statter has just finished the continuity for an original screen story by Leroy Scott, tentatively called "The Mother." Rupert Hughes is now working on a story designed to fit the special talents of Tom Moore. Its working title is "From the Ground Up."

Morris Writing

Gouverneur Morris, one of the screen's most prolific writers, is busy on an original Chinese fantasy, as yet unnamed. Lambert Hillyer, until recently William S. Hart's director, is finishing the screen version of "The Man from Lost River," an original story by Katherine Newlin Burt, author of "The Branding Iron" and "Snowblind."

Stories in production at the studio now also promise unusual interest. Will Rogers has just finished "Doubling for Romeo." His next production will be "A Poor Relation." "Ace of Hearts," an original story by Gouverneur Morris, is now in production under the direction of Wallace Worsley. Leading roles are played by Lon Chaney, Leatrice Joy and John Bowers.

Gone to New York

Director Frank Lloyd has gone to New York with several members of "The Grim Comedian" company, to take some Times Square exteriors. Reginald Barker has just finished the production of "The Old Nest," a Rupert Hughes' story. Mr. Barker's next production will be "Who Shall Judge," an original by Gouverneur Morris, for which Ruth Wightman wrote the continuity. Tom Moore, his director, Victor Schertzinger, and other members of the company making "Beating the Game," are on location at Santa Monica Canyon filming picnic scenes.

The Goldwyn studio is predicting that Mary Roberts Rinehart's latest sory, which bears the working title of "The Glorious Fool," now in production under the direction of E. Mason Hopper, will be even better than "It's a Great Life."

Hughes to Head Dana's Company

Gareth Hughes, Metro's youthful featured player, will serve as head of Viola Dana's supporting company for her three forthcoming special productions. The film combination of Dana and Hughes—first introduced to theatregoers in Metro's "The Chorus Girl's Romance"—should be one to conjure with.

After Hughes's first Metro appearance, reviewers, exhibitors and theatregoers generally were so enthusiastic in their praise of his work that he was added to the company's list of stars under a contract that assured his appearance in Metro productions for a term of years.

May 1 Date for Boston Premier of Metro Film

Boston, fifth on the list of American cities to see "The Four Horsemen of the Apocalypse," had its first opportunity of viewing this Rex Ingram production Sunday evening, May 1. Arrangements were completed by Metro to present it then at the Tremont Temple Theatre.

EARLE WILLIAMS

in

"IT CAN BE DONE"

A breezy story, with a see-saw of drama and humor. Earle Williams appears as a novelist who lives one of his own seemingly impossible stories and proves that **"IT CAN BE DONE".**

Directed by Chester Bennett

VITAGRAPH

May 15 Named as Release Date for "Through the Back Door"

Announcement of the release date of Mary Pickford's next United Artists production, "Through the Back Door," was made this week by Hiram Abrams, president of the "Big Four." The date was set for May 15.

This is the first picture in which Miss Pickford has worked under the guidance of two directors: Jack Pickford, brother of the star, and Alfred E. Green, and the production affords her with an opportunity for the display of talent equalled only in such productions as "Pollyanna" and others of the class that have brought her fame, it is said.

The outstanding feature of "Through the Back Door" is said to be the delightful comedy sequences scattered throughout the picture. In the little girl role in this production Miss Pickford has a chance to become involved in many complications, all provocative of mirth, yet touched with pathos.

In addition to the clean, wholesome fun with which this production is said to abound, there is found running through it a counter-plot of gripping drama in which filial devotion becomes a dominant factor. The struggle of a child to win recognition from her mother and the seemingly insurmountable obstacles that intervene furnish the motivating impulse for the story. Professional blackmailers, a designing "other woman," a "misunderstood" husband and an "abused" wife all play their respective parts in this picture, which opens in picturesque Belgium, then jumps to Long Island and closes in business-like New York.

One of the biggest interior sets ever built for a motion picture was constructed for this production. The set shows five great rooms and a large hallway with stairs that reach to a landing on the second floor. All told, 4,300 square feet of floor space was utilized for this set, exclusive of the area required for "shooting" space. Representing the entire lower floor of a Long Island mansion, this gigantic replica is said to be the most stupendously appointed set ever built for pictures. The properties displayed upon it were valued at $100,000.

Surrounding Miss Pickford in this production is an unusually clever and capable cast, such as Wilfred Lucas, who has long held a position of pre-eminence as an actor as well as a director; Gertrude Astor, one of the most beautiful actresses in the realm of the cinema; Adolphe Menjou, as a society villain; Elinoir Fair, who recently appeared with Otis Skinner; little Jeanne Carpenter, clever child actress; John Harron, Helen Raymond, Peaches Jackson, Doreen Turner and John Dromgold.

"Through the Back Dood" is the fourth production that Miss Pickford has delivered to United Artists.

Miss Joy Stars in Coming Film

The next Reginald Barker production, it is announced by Goldwyn Culver City headquarters, will be "The Povcrty of Riches," an original photoplay by Leroy Scott. The scenario originally bore the title of "The Mother" which has been discarded in favor of the more impressive title. The continuity was prcpared by Arthur F. Statter. Leatrice Joy will play the leading part while John Bowers will have an important role.

Tom Moore is on the home stretch of his forthcoming starring vehicle, "Beating the Game." Wallace MacDonald has been engaged to play an important part in support of Will Rogers in "A Poor Relation." Director Frank Lloyd and the members of the "Grim Comedian" company who recently left for New York are expected back at the studios soon.

More Reconstructed Features Announced

The American Film Company announces two more of its reconstructed features for early release.

"High-Gear Jeffrey," with William Russell, adapted from the original "The Frame-Up," is one and "Youth's Melting Pot," with Mary Miles Minter, adapted from "Youth's Endearing Charm," is the other.

Both of these productions have been newly titled and some very fine paper has been prepared for them which will enable the exhibitor to give them the very best exploitation.

New music cues provide for proper musical atmosphere.

Throughout these pictures have had the same careful attention any newly made subject would have, making them adaptable tc any type of audience.

Napoleonic Play to Be Published

Publication of "The Man Within," the Napoleonic play by Harry Durant, managing editor of Famous Players-Lasky Corporation, has been awarded to Samuel French, who will bring it out as an anniversary edition commemorating the 100th anniversary of Napoleons' death. The play was given an enthusiastic reading in France in 1914.

Although the outbreak of the war prevented its production at that time, the author was accorded the unique distinction of election to the French Society of Authors and Composers on the strength of this drama. No plans for the production of the work either as a stage play or a motion picture in this country have so far been made.

Big Bookings

Messrs. J. Meehan and S. J. Vogel, supervisors of the West Coast division, have reported some big contracts just closed, among them the following: "The Man of the Forest," for a two weeks' showing at the Strand Theatre, San Francisco; for a week's run at the American Theatre, Oakland; for a week's showing at the Wigwam Theatre, Reno; "East Lynne," at the Rialto Theatre, San Francisco for two weeks; at the American Theatre, Oakland, for one week.

"The Man of the Forest" is the new Benjamin B. Hampton production shortly to be released by Hodkinson. It is the screen version of Zane Grey's great novel. The cast includes Carl Gantvoort, Claire Adams, Robert McKim and Charlotte Pierce.

"A LITTLE SERVICE, PLEASE"
Which Dobbin readily furnishes in Billy West's fifth Joan comedy, "Why Marry?"

To Adapt Novel for Carey Play

John C. Brownell, Universal scenario editor, announces the purchase by Universal of "Bransford of Rainbow Range," a popular Eugene Manlove Rhodes novel of several years ago. It will be used as a starring vehicle for Harry Carey and will be produced as one of that star's early Universal-Jewel pictures.

Carey has picturized several stories by the same author. The latest, "The Girl He'd Left Behind," has just been released by Unievrsal as a Harry Carey special under the title, "The Wallop."

Contest Winner Makes Good in Universals

Encouraged by their success with Gertrude Olmsted, winner of the Chicago Elks' Beauty Contest last summer, Universal officials have also engaged the runner-up in that contest. She is Mary Philbin, a seventeen-year-old Chicago girl, who recently received a try-out in "The Blazing Trail," in support of Frank Mayo.

So well does the young woman screen and so excellent was her acting in the Mayo feature, she immediately was signed for a leading role in "The Harbor Road," the Sara Ware Bassett novel about to be screened at Universal City.

Universal Agents Make Official British Film

Word has reached George E. Kann, export manager for Universal, that the Film Booking Offices, Ltd., of London, Universal's British agents, were commissioned to make an official film showing the activities of the Scotland Yard, the celebrated English detective bureau.

At a recent showing of the picture at Windsor Castle, the King and Queen expressed their delight with the drama, romance and general interest of the film. It will be exhibited for the benefit of the Police Benevolent Fund in the British Isles.

Rockett Starts

The next Rockett Film Corporation Production for Hodkinson rclease will be "Handle with Care,' the screcn adaptation of an original Charles Belmont Davis story which appeared in the Ladies' Home Journal.

The cast will include Grace Darmond, W. Lander Stevens, William Courtleigh, Harry Myers, James Morrison, William Austin and Ruth Miller.

Herbert LaBelle, who has been manager of the Alcazar Theatre, Tampa, Fla., for several months, and has made a fine record in that respect, has left for Detroit, Mich., where he will manage a road show.

Fifteen Short Subjects Offered Nationally in One Combination

Fifteen short subjects described as possessing unusual strength are to be offered to exhibitors nationally in one combination. This announcement was made from the executive office of Educational Film Exchanges, Inc., recently by E. W. Hammons, president of the corporation.

"From time to time," said Mr. Hammons, "we have put out specials of great box office pulling power. Take 'The Race of the Age,' for example. This picture is still playing first run houses in this country and abroad and is credited with being one of the strongest short subjects ever issued. But we realize that it is difficult for an exhibitor to make a place for just an occasional special no matter what its strength, or its length for that matter. He is faced with the problem of shelving something not of equal pulling power that he had previously booked.

"We therefore devised a way of securing fifteen special short subjects of a varied character that are thrilling and daring, yet no two are alike. Sometimes it is a masterpiece in analytical slow motion and screen beauty like Annette Kellerman in the 'Art of Diving,' or dashing cavalry in the wildest rides up flights of stairs on horseback, jumping magnificent animals over ridges and gullies that would stop the most sturdy hunter.

"Perhaps it's an exploration into regions never before penetrated by a moving picture camera as in the case of the National Geographic Society's investigation of the Katmai Valley in Alaska, or again it may be portraying the King of Baseball, 'Babe' Ruth, in pictures made with both standard and slow motion cameras actually taken during a Big League game.

"Most of these specials are now in the hands of all our branches and the rest are to go this week. The group of fifteen, as a group, will be offered to exhibitors so that they can be booked over an extended period and possibly so selected that they either help to balance up with other pictures on the program or used to bring out the atmosphere of other pictures.

"None of these pictures is over one reel in length and I feel duly conservative when I say that these fifteen specials will meet with the greatest success, both for the exhibitor and ourselves."

Soon for Release

The second of the Messmore Kendall-Vivian Martin productions, soon to be released by Goldwyn, temporarily called "Oiling Up Society," has been given the title of "Pardon My French," as more indicative of the humorous and farcical nature of the photoplay. The picture was made from Edward Childs Carpenter's story of "Polly," and Irvin S. Cobb titled it.

Shea Company Has Franchise of Associated for Buffalo

Harold B. Franklin, general manager of the Shea Amusement Company, has announced that the Associated Exhibitors' franchise has been acquired for the Hippodrome and the Court theatres in Buffalo. Mr. Franklin's company thus joins with Sam Harding, of Kansas City, and Paul Gusdanovic, of Cleveland, in allying itself with the re-organized company. All three exhibitor interests were represented in the pioneer organization out of which the present franchis plans of Associated has been evolved.

"The Shea Amusement Company is typical of the calibre of exhibitor corporations which have been invited to join Associated and we are glad to have men and organizations of that character holding our first run franchises in important centres," Arthur Kane, chairman of the board of the directors, said.

"The Hippodrome is one of the finest theatres in the East and under Mr. Franklin's management it has achieved a great reputation for the quality of the entertainment presented there. The production policy of Associated Exhibitors for the coming year is so well known and understood by Mr. Franklin that his selection of our pictures for the theatres he manages is a compliment and an assurance to other big exhibitors.

"This franchise gives Mr. Franklin the Associated series of Harold Lloyd comedies, the first of which, "Now or Never," is making a great impression in the big theatres in the country. It also assures him priority rights on 'The Rider of the King Log," the big Holman Day special, which we believe is the equal of any picture released in the past year. We are arranging for other big pictures which will also be available under the franchise."

Kane Making Production Plans for Associated in the West

Reports from Los Angeles indicate that the important production plans formulated upon the re-organization of the Associated Exhibitors are being successfully effected by Arthur S. Kane, chairman of the board of directors of Associated, who is now on the West Coast. No official statement giving details has been given out by Mr. Kane or forwarded to the office of the company in New York, but it is reported that negotiations involving the services of two big stars and two directors are under way.

The known policy of the company contemplates the distribution of the best independently-made productions rather than production by Associated itself, and Mr. Kane's negotiations on the West Coast have brought to him representatives of practically all of the very successful independent producers. He has been highly pleased with the cordial friendliness and co-operation extended on every hand to Associated.

The services of a very well known female star whose name has not hitherto been connected with Associated have been practically assured for a series of pictures. She will be directed by one of the most successful independent directors. The combination is known to be an excellent one and in their previous work they have scored repeatedly. Mr. Kane has held several conferences with a male star who has appeared in many recent successes, and before his return from the West Coast it is likely that an announcement involving the future productions of this star will be made. Other conferences have been held with a leading director.

Aside from these negotiations, Mr. Kane has arranged for the distribution by Associated of several pictures already completed. Announcement of the release of some of these will come soon.

Alice Joyce Already at Work on New Vitagraph Production

Alice Joyce, who only recently completed "The Scarab Ring," already has begun on a new Vitagraph production. It is based on a novel by Charles Caldwell Dobie, but is as yet without its final screen title. Edward Jose, who directed Miss Joyce in "The Scarab Ring" and others of her recent productions, including "Her Lord and Master," in in charge of the forthcoming production.

The strongest cast obtainable has been engaged. Holmes E. Herbert, who was leading man in "Her Lord and Master," and who played the leading male role in "Dead Men Tell No Tales," again appears opposite the star. Pedro de Cordoba, a leading man both on the stage and screen, has a role of almost equal importance, and others in the excellent cast include John Webb Dillon, Mrs. De Wolf Hopper, Jane Jennings, Josephine Whittell and Grace Barton.

Miss Joyce's forthcoming picture, which was adapted to the screen by C. Graham Baker, presents the star in the type of role in which she is at her best, a story of social life in which the heroine encounters both poverty and affluence, is to beset by unscrupulous social enemies, but rises above all obstacles and difficulties. The story presents Miss Joyce with excellent opportunities for emotional acting.

LARRY SEMON

in

"THE RENT COLLECTOR"

You know how welcome the rent collector is these days! Here's one that you will welcome. Larry is just as funny as he was in "THE HICK," and ask fun-lovers from coast to coast about that.

Another one on the way: "THE BAKERY".

VITAGRAPH

Live News from Everywhere

St. Louis

The St. Louis Board of Aldermen has advanced to second reading and referred to the committee on legislation the new daylight saving measure. Like the similar measure that died in the hands of the legislation committee with the last session of the Aldermen, this bill has the backing of the Municipal Athletic Association, the St. Louis Chamber of Commerce, the Associated Retailers and various other civic and business organizations. Organization labor is expected to oppose it. Last year a daylight saving bill was defeated by the Alderman by 24 to 4. It is believed that this bill will get only two of the twenty-nine votes possible.

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Reports reaching this city from Pittsburgh are that the daylight saving ordinance that became effective last Sunday morning has resulted in considerable confusion. Mayor Babcock, who is opposed to the plan, declined to issue a proclamation. He then went to Tennessee for an extended visit a few days before the ordinance was to be tried. The result is that city departments don't know whether to work on standard or daylight saving time.

* * *

Plans for a new picture theatre and store building to cost $100,000, to be erected at Clayton and Skinker roads, Highpoint, have been completed. The building will be two stories high and will front twenty feet on Clayton road, with a depth of 110 feet on Skinker road. The A. Jay Kuhs Realty Company is promoting the building.

* * *

St. Louis exchanges will discontinue night shipments of film. This was decided at a meeting of the St. Louis Film Board of Trade Friday night. Under the new plan all orders that are not filled one day or that are received after the regular working hours will go forward the next morning. All local exchanges are said to have agreed to the plan. Some have already put it into effect.

* * *

The St. Louis Film Board of Trade has decided to remove from the present headquarters, third floor, Empress Theatre Building, and a committee composed of J. Steinson, Vitagraph; Pat Collins, Enterprise, and Gerald Akers, Paramount, has been named by President Berney Fegan to select a new home. Manager R. C. Fox, of Selznick, has offered quarters in the Select Building. The home site committee will announce its decision on this offer next Friday evening.

* * *

The Famous Players Missouri Corporation has purchased a large private residence in the 3,600 block on Washington boulevard, and when necessary alterations and decorations are completed will occupy the structure as headquarters. The present quarters of this company in the Plaza Hotel Building have been leased by the Fine Arts Pictures Corporation, at present in the Empress Theatre Building.

* * *

The Burland Amusement Company, a $300,000 corporation controlled by Charles P. Skouras, Spyros Skouras and Leo Rassier, has taken over the New Capitol, Sixth and Chestnut streets, the Down Town Central and the Down Town Lyric. The articles of incorporation have been filed. Skouras Brothers also control the New Grand Central, West End Lyric, Pageant, Shaw and Arsenal theatres. Of the 3,000 shares of stock the Skouras boys and Rassieur control 500 shares each. Eugene and Harry Freund, who own the Cinderella Theatre and are interested in the Melba, and George F. Meyer, general manager of the Capitol, and Sam Pasternick own 375 shares each. The par value is $100.

* * *

This is St. Louis week at the Missouri Theatre, Grand and Lucas avenue. The feature film is a historic reel showing the Louisiana Purchase Exposition, the greatest world's fair ever held. The concluding section of this film shows the wonderful cascades. "The Inside of the Cup," by Winston Churchill, St. Louis' greatest author, and founded on scenes and happenings in St. Louis, was also shown.

* * *

Gerald Akers, manager of the Famous Players-Lasky exchange, will depart for New York within the next few days to assume his new duties as assistant general manager of the sales organization of the Lasky corporation.

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The Wilkerson-Lyons Enterprises will open the beautiful Pantheon Theatre, Vincennes, Ind., on May 15. A large delegation of St. Louis film men will be guests. The premiere show will be followed by a reception and banquet. Louis A. Wilkerson and A. M. Lyons, owners of the theatre, say it is the finest structure of its kind in southwestern Indiana. It represents an investment of more than $150,000 and has a seating capacity of 1,500. It is a combination house.

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J. A. Seipker, of the Majestic Theatre, Edwardsville, was a caller at Vitagraph headquarters.

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N. Koury, of the Mounds, Mound City, and the Lyric, of Mounds, was a visitor early the past week.

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Charles Goodnight, of De Soto, Mo., Opera House, is opening a new theatre at Bismarck, Mo., to be known as the Opera House.

C. E. Stewart, formerly with the Pathe organization, has accepted the management of the Kansas City office of the Synchronized Scenario Music Corporation and will assume charge of his new office on May 6. He will handle Western Missouri and Kansas out of Kansas City.

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Eddie Dustin, president of the Producers Film Corporation, who suffered a nervous breakdown several weeks ago, has recovered so splendidly that last week he surpriced his friends along Picture Row by paying them a visit.

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Tom Leonard, of Pioneer, is visiting his Omaha headquarters. He has laid plans for a big summer business and is checking up along the line to see that his well assembled organization is hitting on all cylinders.

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Manager S. J. Hankin, of Fine Arts, announces the purchase of twenty-six two-reel Western featuring Jack Rouse. Also "The Isle of Destiny," starring Paul Gilmore, from the Character Picture Corporation.

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James Arnette, of the Southern Illinois Amusement Company, which controls houses in West Frankfort, Benton, Christopher, Marion and vicinity, was a caller at Fine Arts and departed with a goodly supply of Rankin's most interesting pictures.

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Bob Cluster, of Benton, was a caller to Picture Row.

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R. Lawbaugh, of the Opera House, Salem, Mo., was a caller.

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Jim Clayton, of West Frankfort, was seen in the vicinity of Grand and Olive headed for the Plaza Hotel exchanges.

Minneapolis

Archie Feinberg, of the Minneapolis Teco Products office, is making a two weeks' tour of Iowa. He reports that business conditions are excellent throughout Iowa.

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Henry Ginsberg, domestic sales manager for the Educational Film Company, is here this week consulting with J. F. Cubberley, manager of Educational products for the Northwest.

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H. L. Mitchell has been appointed assistant supervisor of the Northwest district for Hodkinson, announces District Supervisor Joseph Bloom. Mr. Mitchell has been Minneapolis branch manager for Hodkinson for more than a year and during that time has made a great sales record.

Julius K. Johnson, former manager of the Minneapolis New Garrick Theatre, has become musical manager of the Rialto Theatre, Omaha, Neb. He was at one time connected with S. L. Rothafel in the Regent, New York. He plans many innovations in exhibiting in Omaha.

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I. Gettleson, manager of the Minneapolis Universal office, is in Chicago, conferring with Carl Laemmle, president of that organization, who is en route for New York after an extensive trip through the country. Mr. Gettleson expects to make important announcements soon.

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Jack O'Toole, Minneapolis Select Pictures manager, is meeting with great success in booking "The Miracle of Manhattan," the latest Elaine Hammerstein picture. He expects shortly to have it in every key city in the Northwest.

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The New Grand Theatre, of Duluth, Minn., will from now on be under the direction of Stanley Brown. Mr. Brown recently resigned the management of the Palace Theatre, Superior, Wis., to accept his new position. Percy Spencer, of Rock Island, Ill., has been chosen to succeed Mr. Brown.

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Theodore L. Hays, manager of the Twin City Amusement Trust Estate, the Northwest Finkelstein & Ruben organization, has been seriously ill for some time at his home in the Midway.

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"A Small Town Idol" is going well over the Northwest territory, according to J. F. Brett, Minneapolis manager for Associated Producers. Mr. Brett returned last week from a trip to Eau Claire, Wis., where the picture was booked.

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V. V. Hanson, Worthington, Minn., has purchased the Princess Theatre, Adrian, Minn., from E. R. Kilpatrick, who has operated it for more than four years.

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Several pictures were booked for his Rex Theatre, Virginia, Minn., by Joseph Roman during his visit to the Minneapolis exchanges last week.

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The Spooner, Minn., auditorium has been leased by the Lyceum Theatre Company, a new corporation of that city, composed of M. D. Weeks, Frank Retter, A. M. Robertson, Axel Stenberg and Gust Erickson. Its purpose is to furnish motion pictures.

(*Continued on page* 198)

Era of All-Star Picture Is Here to Stay, Believes Cecil DeMille

"The era of the all-star photoplay is here and it is here to stay. I firmly believe that the great pictures of the future will boast of truly stellar casts just as they will have the most powerful stories written and the finest technical backing," says Cecil B. DeMille, director-general of Paramount Pictures, who recently produced "The Affairs of Anatol," the first all-star photodrama to be released by Paramount.

"The all-star cast has come to stay in answer to the public's demand for the very best in acting," continues Mr. DeMille. "The public is becoming more and more critical as better and better pictures have reached the screen and shown the possibilities of the screen.

"There was a time not so many years ago when the public was not so critical. Then 'anything would do.' Pictures were very crude things, indeed. But the public speedily tired of this species of entertainment. The people demanded drama and the photoplay was the result of this demand.

"Today the photoplay and the public form a cycle which is constantly functioning. The photoplay educates the public to a high standard, whereupon the public goes the photoplay one better and demands pictures of even higher calibre.

"The star system was the first great development of the screen drama. But it developed certain evils, due in many cases to the shortsightedness and miserliness of certain producers. They believed that it was the star alone whom the public wanted to see and was willing to pay to see. They reckoned that the story and the supporting cast were of minor importance.

"A little more than three years ago I produced a non-star picture in which a powerful story and an all-around capable cast replaced the usual weak story and lone star. There were scoffers in plenty who said that the non-star picture was doomed to fail. These men believed too firmly in the theory that it was the star and not the picture the the public wanted to see.

"That first non-star picture succeeded. It succeeded as few star pictures of its day succeeded. The public very definitely expressed its appreciation of this departure from the beaten path by according it unqualified support. There was not a single star in that production and the productions of similar type that followed it. Yet the public went to see them in ever-increasing numbers.

"The truly all-star cast insures the public of the finest possible acting in every role. It means the well-balanced development of the story irrespective of which actor or actress is playing the particular role. And it gives the director the greatest possible opportunity to display his artistry by giving him the finest tools of his trade with which to work."

Cecil B. DeMille's production of "The Affairs of Anatol" by Jeanie Macpherson—suggested by Arthur Schnitzler's famous play of the same name—claims a dozen stellar names in its cast, including Wallace Reid, Gloria Swanson, Elliott Dexter, Wanda Hawley, Bebe Daniels, Theodore Roberts, Monte Blue, Agnes Dexter, Theodore Kosloff, Raymand Hatton, Polly Moran and Julia Faye.

Pioneer to Release Twelve Westerns

The stage is being set for the release by the Pioneer Film Corporation of a series of twelve five-reel Western features. The twelve features will be released one a month. William Fairbanks stars in each release.

The first release is known as "A Western Adventurer." Suporting the star are Dixie Lamont and Bud Kane. The former plays the heroine while the latter has the heavy lead. The balance of the cost also has been selected with great care.

"Fighting Bill" is the title of the second of the series and "Western Pep" the third.

ELECTRICITY HAS ITS ADVANTAGES

But give me the old gas light when it comes to telling your beau good night, says Elaine Hammerstein regretfully, in Selznick's "The Girl from Nowhere"

"The Woman God Changed" Is Romantic Story of South Seas

Robert G. Vignola's production of "The Woman God Changed," a Cosmopolitan production distributed by Paramount, is said to be considered the finest example of that director's artistic work. Exhibitors and the public who remember the quality of Vignola's former pictures, such as "The World and His Wife," "The Passionate Pilgrim," and "Straight Is the Way," will find, it is alleged, that in "The Woman God Changed" Vignola has reached artistic level.

A story of the South Seas, Vignola has succeeded in ensnaring the languor and the exoticism of the tropics. Those little indefinable things which make the southern waters a fountain of romance and dreams have been caught by Vignola and made a living, throbbing part of his picture, according to reports. Tropical life in all of its mysterious moods has been woven into the fabric of this production. The story was written by Donn Byrne and scenarioized by Doty Hobart.

Has Long Run at the New Symphony

Mack Sennett's "She Sighed by the Seaside," an Associated Producers' release, has played for three solid weeks at the New Symphony Theatre, Los Angeles.

Buck Massie, manager of the theatre, wired General Manager Al Lichtman at the home office of Associated Producers, Inc., in New York, as follows: "Allow me to congratulate you on the Mack Sennett two-reel comedy 'She Sighed by the Seaside,' which we have used for three straight weeks here in the New Symphony. I have had some difficulty in the past in securing two-reel comedies up to the standard of the New Symphony."

H. H. Barrett, a former exhibitor of Kansas City, has entered the garage business at 1532 Baltimore.

A New and Daring Chapter-Play

WILLIAM DUNCAN and Edith Johnson

in

"FIGHTING FATE"

A new and different type of screen entertainment comprising 15 dramatic chapters—each chapter a high-class two-reel feature.

Directed by William Duncan

VITAGRAPH

Live News

(*Continued from page* 196)

The Opera House at Adams, Minn., has been recently reopened by M. D. Clements, the new owner, as the Happy Hour Theatre. Shows will be given twice each week.

* * *

The Plaza Theatre, Morristown, Minn., has been taken over by E. E. and E. W. Minske.

* * *

A modern theatre will be built at Aurora, Minn., soon by Frank Zimmerman. He now operates one house at Aurora, the Rex.

* * *

W. A. Sobelman, of the Rivoli Theatre Company, Minneapolis, returned home last week accompanied by George Bohen, general sales manager of the Robert Morton Company, Los Angeles. Their trip took them to New York, Philadelphia, Baltimore, Washington, Atlanta, Memphis and New Orleans.

* * *

Major Charles J. Bradley resigned his position last week as publicity manager for Finkelstein & Ruben to manage the campaign of Brigadier-General George E. Leach for the mayoralty of Minneapolis. Major Bradley was connected with Finkelstein & Ruben for more than a year.

* * *

Norma Talmadge, First National star, won the recent contest conducted by the Minneapolis Journal to determine the most popular star now appearing on the screen. Miss Talmadge received a total of 15,993 votes, as against 12,022 for Anita Stewart, runner-up in the contest. Mary Miles Minter, third in the contest, had a total of 10,849. Miss Talmadge won the contest last year.

* * *

Julius F. Brett was succeeded as manager of the Minneapolis Associated Producers' exchange by S. E. Fried, who was formerly the representative in New Jersey for Famous Players-Lasky. Mr. Fried has had more than 12 years of experience in the motion picture business. Mr. Brett was at one time manager of the Minneapolis United Artists branch.

* * *

F. O. Peters, former short subject salesman for Minneapolis Pathe, has been appointed sales manager for Associated Exhibitors, Minneapolis. Mr. Peters started his career in the business end of motion pictures in 1910. He is popular among Twin City film men.

* * *

Tribute to Phil Reisman, territorial manager for Famous Players-Lasky, will be paid the week of June 19 to 25, which has been designated "Reisman Week." During this period, film salesmen for the Paramount pictures working out of the offices in Minneapolis, Des Moines and Omaha will endeavor to obtain the largest number of bookings possible.

* * *

A call for theatre owners to get in on the last opportunity likely to be had for some time to obtain a franchise in the Theatre Owners' organization, Minneapolis, has been issued by Mickey Coen, the manager. Mr. Coen says the franchises are going fast.

* * *

Dan Barton, general manager of the Bartola Instrument Company, reports great sales activities during the last few weeks. Mr. Barton has been making extensive trips in company with P. H. Pierce, the company's Southern representative, and they have closed many important deals.

* * *

Greater Features, Minneapolis, will be represented in key cities of the Northwest by Arthur Roberts, formerly the assistant manager of the Fox Film Exchange, Minneapolis. Mr. Roberts is now mapping out a campaign designed to put the pictures handled by his company in all these cities.

* * *

The Teco Products Company has just concluded a contract with William Vance, manager of the Vance Amusement Company, Hancock, Mich., owners of a string of theatres in the copper district of Michigan, for a large amount of goods handled by the Teco company.

* * *

Conditions in this territory are exceptionally good, according to Thomas A. Kilfoil, assistant general service manager for Famous Players-Lasky, who was in Minneapolis last week. Mr. Kilfoil is installing a new efficiency method in all the Paramount offices. He has been with the Famous Players-Lasky organization five years. From Minneapolis he went to Omaha, thence Des Moines and Milwaukee, where he will attend the opening of a branch in that city scheduled for next month.

Canada

At Montreal, Quebec, the New Grand Theatre has been acquired by new interests from Allen Theatres, Ltd., the general company established by Jule and J. J. Allen under which to operate theatres in the Dominion. The change in ownership was divulged on April 30, simultaneously with an announcement that the Allens would shortly open their new 3,000-seat theatre in Montreal with George Rotsky, formerly in charge of the New Grand, as manager.

* * *

Marcel Verney, proprietor of the Classic Theatre, Quebec City, has purchased both the Empire and Francais theatres, also of Quebec City. He is closing both of his new houses for extensive alterations.

* * *

Ben Soskin, formerly manager of the Famous Players Film Service, Ltd., Vancouver, and later proprietor of his own film exchange at Toronto and Montreal, has arrived in Calgary, Alberta, where he has assumed the management of the Calgary branch of Regal Films, Ltd., the latter being affiliated with the Famous Players Canadian Corporation.

* * *

"Mickey" was revived at Toronto, Ontario, as a special attraction at a downtown theatre during the week of May 2, when it was presented at the Strand Theatre under the direction of Manager Clarence Robson. "Mickey" holds the long run record for Toronto.

The Anglo-Canadian Picture Plays, Ltd., Montreal and London, Canadian distributors of English-made film productions, have invaded the Canadian West with "Alf's Button," the Hepburn comedy, as an introductory feature, this picture to be presented shortly at the Walker Theatre, one of Winnipeg's large theatres.

* * *

The funeral of Andrew Robson, a prominent character actor, who died in Los Angeles after a long period of ill health, was held at Hamilton, Ontario, on May 2. The deceased, who was known in private life as Archibald T. Simpson, was a native of Hamilton.

* * *

Frank Arrowsmith, formerly advertising manager of the Montreal Standard, has become publicity manager of the Specialty Film Import, Ltd., Montreal, Pathe distributors in Canada, in succession to Frank Sutton, who resigned recently.

* * *

United Artists is operating three branch offices in Canada, these being situated at Toronto, Montreal and Winnipeg. William Cranston, who conducted the presentation of "Birth of a Nation," "Intolerance" and "Hearts of the World' throughout Canada, is the sales manager in charge of the Toronto office. H. M. Master is the manager at Winnipeg, while the Montreal office has been in charge of E. A. Brown.

* * *

The Capitol Theatre of Calgary, Alberta, one of the latest of the big string of theatres to be erected by the Famous Players Canadian Corporation, Toronto, is scheduled to be opened on May 2. One of the first appointments to the staff of the new house is that of Cyril Godwin as conductor of the orchestra of fifteen pieces. Mr. Godwin has gained considerable renown locally as the orchestra leader of the Palliser Hotel, Calgary's large hostelry.

* * *

Ed Wilson has resigned as manager of the Winnipeg branch of the Canadian Universal Film Company and has been succeeded by Fred Law, of Minneapolis, who was prominent in Canadian exchange circles a few years ago. Wilson's resignation follows closely upon that of W. Walkley from the managership of Universal's Vancouver office.

Pittsburgh

E. L. Rife, for some time on the road for the Pittsburgh First National Exchange, is now managing the Strand Theatre at Erie, succeeding William Bernardi, who has returned to Pittsburgh and taken charge of the Strand in Oakland. J. Reilly, who has been at the Oakland house the past few months, returned to the Belmar Theatre, where he was manager previous to the Strand assignment. All of these houses are part of the Rowland & Clark Chain.

* * *

The Strand Theatre Corporation opened the new Liberty Theatre, Sharon, Pa., Monday, April 25. The house seats 1,000.

* * *

F. C. Bonistal, well-known Pittsburgh film man, is the new manager of the local branch of the Associated Producers, succeeding J. E. Davis, who resigned to become a member of the Columbia Film Service.

* * *

Manager Redfoot, of the Arcadia Theatre, Windber, Pa., is the proud father of a baby boy.

* * *

George Kyrros has sold his interest in the Virginian Theatre, Charleston, W. Va., and has moved with his family to Albuquerque, New Mexico, where he expects to build and operate a theatre. Mr. Kyrros recently returned from a long visit to California.

* * *

George Brothers, formerly of the Victoria Theatre, Harrisburg, are reported to have purchased a plot of ground opposite the Strand Theatre, Altoona, and purpose to build a 3,000-seat house.

* * *

J. A. Gribble, formerly on the road for the Metro and Associated Producers in Pittsburgh, is now connected with the Columbia Film Service in a similar capacity.

* * *

The Hollis, Smith, Morton Company, agents for the Simplex Projector in the Pittsburgh film section, moved on May 2 from the Seltzer Building to 636 Grant street.

* * *

S. S. Chambers is the new owner of the American Theatre, Fifth avenue, Pittsburgh, formerly owned by W. J. Fitzpatrick. Mr. Fitzpatrick is now in charge of the new Helma Theatre at Etna.

* * *

Alexander Park, for several months on the road for the Metro exchange, Pittsburgh, is now with the First National here in a similar capacity.

* * *

Stanley S. Neal has joined the road force of the Superior Pictures Exchange, Pittsburgh. He will specialize on "A Child for Sale" in the West Virginia territory.

* * *

Moore & Son have discontinued their picture theatre at Kylertown, Pa., and have moved to the Pacific Coast. There is now no theatre in that town.

* * *

A new theatre is to be built in Charleston, W. Va., by the Washington Amusement Company, which was granted a charter of incorporation by Secretary of State Houston G. Young. Work on the structure, which will be located on Washington street, near Maxwell street, will start at once. It will cost approximately $75,000. The seating capacity will be about 900. It will be constructed of brick and concrete, with terra cotta trimming, and fireproof.

* * *

George Wintz, of Kittanning, opened his new Airdome April 26. Mr. Wintz has also taken over the Savoy and Star theatres at Ford City. The Star, which is a very small house, will be closed permanently. Wintz's two road shows have closed for the season also, after a record-breaking year.

* * *

Manager Farenbough, of the Orpheum Theatre, Altoona, has closed

(*Continued on page* 200)

Synchronized Music Score Pleases Audience at "Reputation" Showing

Perfectly synchronized music for picture theatres is on the way. The grand ballroom of the Hotel Astor this week was the scene of a special presentation by Universal of its newest super-special, "Reputation."

This picture was screened to the accompaniment of a synchronized music score rendered by twenty-seven picked artists led by James C. Bradford, the author of over 300 musical scores for the largest producers of the country. The specially invited audience of exhibitors, trade and press representatives was quick to realize that a step forward had been taken in musical accompaniments for motion pictures, by the presentation of a synchronized music score.

Music has indeed become a vitally important factor in determining the success of a picture theatre. The public has come to look upon the musical end of the program as a delightful source of entertainment. The successful theatre owner has always been keen to meet the great public demand for music. The great obstacle, however, they have encountered has been to secure perfectly synchronized musical scores.

From present indications, the enthusiastic reception which the Synchronized Music Scores, distributed in New York City and surrounding territory by Music Score Service Corporation, whose temporary offices are at 753 Seventh avenue, with the Active Supply Company, are meeting with, proves that wide-awake exhibitors realizing the need for good music rendered in perfect harmony with the screen feature are quick to appreciate the benefits of these scores.

Many prominent houses throughout the East have already contracted for the Music Score Service Corporation service, and are delighting their audiences with music of as high a quality as their feature picture.

Dr. Hugo Riesenfeld, director of the Rialto, Rivoli and Criterion theatres, New York City, heads a staff of such authorities in the musical art world as James C. Bradford, Carl Edouarde, director of the Strand Theatre orchestra, and Joseph Carl Briel, famed for his musical interpretations of the D. W. Griffith successes. The plan of distribution as perfected by Music Score Service Corporation, permits of the rental of scores for all feature releases from May 2 on. A weekly service is maintained for a small rental fee which remains the same even if a theatre has six changes a week.

Offices have been opened at 142 Berkley street, Boston; 414 Mather Building, Washington, D. C., and 1333 Vine street, Philadelphia, to serve exhibitors. Bookings may be made from these offices.

Acquires World Rights to Play

Goldwyn announces that it has acquired the world motion picture rights to Henning Berger's play, "Syndafloden," the English equivalent of which would be "The Sin Flood." "Syndafloden" is a well-known Swedish drama, the scene of which is laid in the United States. An adaptation of it was produced on the speaking stage in New York by Arthur Hopkins in 1917 under the name of "The Deluge."

IT MAY BE MENDELSSOHN'S "SPRING SONG"

And then again it may not be, but Elsie Ferguson and her guest seem to have the W. K. spring fever in this scene from her Paramount picture, "Sacred and Profane Love"

Maine Governor to See Showing of "The Rider of the King Log"

Governor Percival Baxter, of Maine, has requested that reservations be made for him at the first private showing in New York City of the great picture of the lumber camps of Maine, "The Rider of the King Log," adapted from the novel by Holman Day. Reservations have also been made for Senator Hale and Senator Fernald and for the Congressmen from Maine. The showing will be held at Aeolian Hall on the evening of May 12.

Prominent among the New Yorkers who have taken boxes for the occasion are Frank Munsey, owner of the Herald and Sun, Charles R. Flint, James D. Merriman and William L. Flye. A number of prominent business men are making a special trip to New York to see the picture at its first showing. It has already been shown to members of the state legislature and met with enthusiastic approval.

One hundred and fifty members of the Maine Women's Society will also attend the showing and the New York alumnae of Bowdoin and Bates have been invited. The guests are limited to 1,200, and every seat in the hall has been taken. The showing should rank with the finest presentations given in New York.

An exceptional musical program has been arranged to precede the showing of the picture. One of the soloists will be Madame Conrad, who has volunteered her services to the Maine Society of New York. The musical program is being arranged by a committee co-operating with the staff of Aeolian Hall.

"The Idol of the North" and "Proxies" for Release May 8

The Paramount releases for May 8 are the Cosmopolitan production, "Proxies," and Dorothy Dalton in "The Idol of the North."

"Proxies" was directed by George D. Baker, working from his own scenario based upon the original story by Frank R. and Leslie Adams which ran in the Cosmopolitan Magazine.

The theme deals with a reformed crook who is determined to live straight and has a hard time realizing his desire. He manages to do so, however, despite the many obstacles thrown in his way. Norman Kerry has the leading male role, while playing opposite him is Zena Keefe.

In "The Idol of the North," which was directed by R. William Neill, Dorothy Dalton returns to the type of Western role that made her widely popular, a role such as she had in "The Flame of the Yukon" and "Flare-Up Sal." The story was adapted by Frank Beresford from an original by J. Clarkson Miller. Miss Dalton's leading man is Edwin August.

The Apollo of the Screen

ANTONIO MORENO

at his dramatic best in

"THREE SEVENS"

The story is by Perley Poore Sheehan. The direction by Chester Bennett. Here's a love story that holds interest from beginning to end—a picture with action and punch.

VITAGRAPH

Live News

(*Continued from page* 198)

his theatre for the season six weeks ahead of the usual closing time. He states that the working conditions in Altoona are in a bad state, which necessitated the advanced closing order.

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The auditorium in the City Hall, Winchester, Va., has been leased to Emmett L. Henry, of that city, for $1,520 per annum.

* * *

The Columbia Film Service, one of the Pittsburgh independent exchanges, owned by the Rowland and Clark interests, has changed hands, because the Associated First National officials in New York objected to this company, which is a franchise holder in the Associated First National, handling pictures other than those released by the Associated.

The new owners are Edward Lebby, James H. Alexander and John E. Davis. The office will continue at the present location, 119 Ninth street. Mr. Lebby has been with the sales force of First National for three years; Mr. Alexander has been with Rowland and Clark as bookkeeper and general office man for seven years and Mr. Davis was also with the same concern for five years as manager of the Pittsburgh Metro office, except for the past few months, when he was manager of the local office of the Associated Producers, Inc.

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H. B. Wallace & Son, of Indiana, Pa., have purchased the Grand Theatre in their town from Morehouse & Weaver, who have been operating it for two years. Messrs. Wallace were formerly in the coal business in the vicinity of Indiana. Morehouse & Weaver are retiring from the picture business.

* * *

Illig Bros., of Ebensburg, Pa., have taken back their Liberty Theatre at Lilly, Pa., and will manage it themselves from now on. For awhile they had it leased to Joe Seyman. The Liberty is a nice little house and we would like to see the Illigs make it pay.

* * *

J. McBride has built a $40,000 theatre at Trafford City, Pa. Yes, indeed, and some house it is, too, right up to the minute as far as modern houses are concerned. Mr. McBride is also in the grocery business there.

* * *

W. H. Lesniak has purchased the Columbia Theatre, Turtle Creek, Pa., from Louis Siegfried. Mr. Lesniak is not a newcomer in the film game by any means, he having operated at the Lyric Theatre, East Pittsburgh, twelve years ago, when Burgun & Sarver opened this house.

Michigan

Eddie Crane, who resigned as manager for the Associated Producers' Exchange in Detroit, has been succeeded by Emmett Flynn, formerly special representative for Realart and Selznick. He took charge of the Detroit office Monday, April 25.

* * *

J. O. Brooks, popular Michigan salesman, who has been representing Associated Producers for the past eight months, has tendered his resignation and will take a much needed rest for the next few months at his summer cottage at Pine Lake, Mich.

* * *

The Detroit film managers colony has three Flynns—J. E. Flynn, Goldwyn manager; Emmett Flynn, Associated Producers manager, and J. M. Flynn, Robertson-Cole manager.

* * *

Lew Barnes, former Michigan exhibitor and recently with Goldwyn, has joined the sales force of the Strand Features.

* * *

W. S. McLaren, of the Majestic-Colonial Theatre Company, Jackson, Mich., has purchased the Arcade Theatre, Charlotte, which now gives him and his associates five Michigan houses.

Thomas J. Penniman, who has organized the Northern Building Corp., with a capital stock of $350,000, says that ground will be broken inside of sixty days for a new theatre at Grand River avenue and the Boulevard that will seat 3,500 people. It will be so equipped to play "legitimate" as well as picture attractions. Mr. Penniman states that it will be one of the finest theatres in the country. Mr. Penniman was one of the chief organizers of the Ferry Field Theatre Company, which now operates on the opposite corner.

Philadelphia

The Motion Picture Salesmen's Association in Philadelphia is all set for its motion picture frolic and May dance, which will be held on Friday, May 6, at Turners' Hall.

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The Stanton will celebrate its seventh anniversary week of May 2.

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Harry Blumberg, formerly manager of the local supply store of the United Theatre Equipment Corporation, where he has been employed for the past seven years, has opened a motion picture supply store of his own, The Philadelphia Theatre Equipment Company, at 261 North Thirteenth street.

* * *

A new theatre will soon be established at 1412-14 Chestnut street, where Kugler's restaurant was until fire destroyed the interior of the building more than a year ago. A five-year lease on the property has been obtained by the Stanley Company from E. T. Stotesbury, owner. The company will spend $200,000 in reconstructing the present building.

* * *

A motion picture theatre will replace the old marble Jayne mansion, southeast corner of Nineteenth and Chestnut streets. It is reported that the Felt Brothers paid $435,000 for the property. The new theatre to be known as the Aldine, will have a seating capacity of 1,500. Fred D. and Maurice E. Felt, whose identity in the recent sale became known recently, announced that the contract for tearing down the mansion has been awarded.

* * *

The Motion Picture Salesmen Association will hold a May Hop Frolic at the Turners' Hall, Broad and Columbia avenue, May 6, beginning at 7:30 p. m. Those on the committee are Sam Rosen, Frank Loftus, Schwartz and Kitchen.

Buffalo

E. O. Hayes, manager of the Buffalo First National exchange, made a tour through the Southern tier last week. While in Olean, N. Y., he signed up "The Kid" for an extended presentation at Nickum's Gem Theatre. He also closed a number of productions with Nicholas Dipson. Returning to Buffalo, Mr. Hayes visited Rochester and signed up a suit case full of contracts.

* * *

The Buffalo Pathe office was nosed out for the first prize in the Brunet drive by the Albany exchange and Manager W. A. V. Mack had to be satisfied with second place. However, Mr. Mack should feel proud of his record, inasmuch as he beat out New York City and other big towns in the division of eight branches. In spite of the news, Al Teschmacher, booker, purchased a Ford sport model. You can't discourage Al.

* * *

J. Davidson is manager of Buffalo's newest exchange. It's the Lande Film Distributing Company, which is located on the third floor of 145 Franklin street, the building that houses Pioneer and A. P. The company is handling the Triangle productions. H. A. Lande of Pittsburgh is head of the concern, which, according to Mr. Davidson, will soon enter the state right field.

* * *

Buffalo exchange men this week sent congratulations to

(*Continued on page* 202)

MARY PICKFORD AND THE SERVANT GIRL PROBLEM

"Please may I have every other afternoon off and a PBJ *raise," asks "America's Sweetheart" courteously, but the "Lady of the House" solves the situation with a little diplomacy in "Through the Back Door"*

Paramount Is Formulating Plans for "Best Show in Town Week"

Another "big week" is being planned by Paramount for the week of June 19 to inaugurate the mid-summer drive. It will be known as "The Best Show in Town Week" and is calculated to offset the dullness which usually brings worry to exhibitors during the summer months.

The success of "Kent Week," March 27-April 2, was the determining factor in the decision of the Paramount officials to open the summer with a similar drive. "Kent Week" resulted in the biggest Paramount sales in the United States for a single week in the history of the organization with the sole exception of National Paramount Week last year, the exchanges turning in nearly $800,000 in gross business in honor of the general manager of distribution.

With the record of that week before them, Mr. Kent and H. G. Ballance, general sales manager, sounded out the various district and branch managers as to the feasibility of another week's drive in the middle of June. The response favoring such a campaign was unanimous, and the managers pledged themselves and their organizations to beat the "Kent Week" record.

In conjunction with the plans formulated by General Sales Manager Ballance, the advertising department, under the supervision of Jerome Beatty, has laid out a big campaign of newspaper advertising to assist exhibitors in reaping the full benefit from this solid week's showing of Paramount pictures.

The chief feature of this campaign will be a full seven-column advertisement which will appear at the beginning of the week in the newspapers of all the exchange cities. Topped by a seven-column illustration, this advertisement will contain a list of all the new Paramount productions, as well as the names of all the theatres in the immediate territory of the exchange cities which are to participate in the week.

In putting over the drive the service and accessories departments are actively co-operating. Special accessories are being prepared and every available print is being inspected and overhauled.

Drew Better Than Average Throngs

That "The Cabinet of Dr. Caligari" is a box office winner as well as one of the most intriguing and artistic of recent screen productions, as Goldwyn, which is releasing the film in this country, holds, is said to have been proved by the showing of the photoplay in the Fox theatres in New York the week of April 25. The attendance at the various showings was far above the average.

Goldwn announces that the next big city showing of the film will be at Miller's Theatre, Los Angeles.

HE SEEMS WILLING TO PAY THE CHECK
But that was before he learned Margarita Fisher's appetite as the heroine of American's "Payment Guaranteed"

"Heart of Maryland" Popular Attraction for Memorial Day

Vitagraph's next special production, "The Heart of Maryland," has been booked by a very large number of representative theatres for the week commencing May 29. Because Monday of that week is Memorial Day, the various theatre managements have apparently regarded this week as a very appropriate time for the showing of this picture, which has a patriotic theme and which as a stage production was one of the most famous successes ever sponsored by David Belasco.

The fact that so many theatres booked this Tom Terriss special production of their own volition, presented an idea to the branch managers of Vitagraph in the various American cities, and due to their efforts of the last few days forty-four additional contracts have been written for showings on Memorial Day or showings in that week.

One peculiar circumstance is that no less than ten theatres in Canada have also booked it for around that date. Some of these towns are situated just over the border in localities where there is said to be a large American population. This special is also going over big in the United States, not only on account of its patriotic value but as a first-class special production.

The Civil War theme is evidently an interesting one to film fans, inasmuch as the most successful motion picture ever put out was written around this same theme. D. W. Griffith's spectacle, "The Birth of a Nation." The Capitol Theatre in New York City is playing the Civil War picture this first week in May.

Catherine Calvert is the featured member of "The Heart of Maryland" cast, which also includes Crane Wilbur, William Collier, Jr., Felix Krembs, Bernard Siegel and Ben Lyon.

"The Wild Goose" to Have Pre-View on Sunday, May 8

A picture which was made, written and designed by artists of worldwide reputation is "The Wild Goose," the latest Cosmopolitan Production to be seen at the Rialto Theatre, New York, Sunday, May 8, at a pre-release showing. The picture was made at the International Film Studio, New York, and was directed by Albert Capellani.

The story of "The Wild Goose" was taken from a novel by Gouverneur Morris. Joseph Urban, the world famous artist, who designed settings for the Metropolitan Opera House productions, the Boston Opera House productions and the Ziegfeld Follies, before joining Cosmopolitan Productions as production manager, designed the settings for the production.

The cast includes some of the foremost screen artists in the country. Mary MacLaren and Holmes E. Herbert play the leading role. Norman Kerry plays the heavy. Rita Rogan, a five-year-old actress, takes the important part of Tam Manners.

"Mother o' Mine" a June 5 Release

"Mother o' Mine," a Thomas H. Ince production scheduled for release on June 5, through Associated Producers' exchanges, gives every indication, it is said, of outstripping even "Lying Lips," Ince's last picture which is alleged to have made such a big hit throughout the country. Fred Niblo directed the production under the supervision of Mr. Ince.

A Smashing Western Action-Serial

JOE RYAN

in

"THE PURPLE RIDERS"

By Albert E. Smith and Cleveland Moffett

Fifteen logically connected episodes of ringing Western drama, melodrama occasionally, comedy often, with a "pull" at the end of every episode to "bring them back." The boom days of the old West—roping and riding, the sports of the corral, the swift thrills of the rodeo. With a genuine cow-puncher starred.

VITAGRAPH

Live News

(*Continued from page* 200)

Henry E. Wilkinson, former manager of the Buffalo Realart exchange and secretary of the Exchange Managers' Association, who is now general sales manager for Kane Pictures. Henry is well known in Buffalo, where he formerly managed the Ellen Terry Theatre.

* * *

Edward Holland, George W. Schaefer and H. E. Hughes, members of the Buffalo Realart force, are sending in contracts by the carload, according to Harry E. Lotz, local manager. Almost 225 franchises are now on the Buffalo office books.

* * *

Harry L. Knappen, representing Associated Exhibitors, is now touring towns in Central New York seeking franchise signers. The Lally Brothers in Dunkirk and the Shea Amusement Company, Buffalo, have "joined up."

* * *

Eddie Hayes, the "best dressed exchange man in Buffalo," is now looking over advance style in straws, so that he will be able to pull the first one along Film Row. Eddie has just taken on a very delicate kerchief to go with his new spring suit. There are rumors that Mr. Hayes will soon require all First National salesmen to carry canes, so as to add a touch of distinction to their person.

* * *

H. C. Bissell of the Buffalo Robertson-Cole office took a jaunt into the wilds of Pennsylvania last week and signed up so much business that, according to Howard F. Brink, branch manager, he ran out of contract blanks. Mr. Bissell sold every town he visited. Mr. Brink, who has returned from a trip down state, reports that the Buffalo exchange broke all records last week.

* * *

Society note. Frank Leonard, who covers Rochester for Vitagraph, was on Main street, Buffalo, last Saturday afternoon, "looking 'em over."

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Bob Murphy, manager of the Buffalo Pioneer office, and secretary of the Buffalo F. I. L. M. Club, will represent the local exchange men's organization at the Albany meeting, May 5.

* * *

O. T. Schroeppel, assistant manager of the Realart exchange, Buffalo, is now thinking about buying a house. He has completed all plans and everything is ready—but the money.

* * *

Elmer C. Winegar has resigned as manager of the Central Park Theatre, Buffalo, and on May 15 will enter the commercial film field. Mr. Winegar has been at the Central Park for the past seven years. The theatre is now in the General Theatres Corporation chain. Jim Wallingford, who is now at the Star Theatre on William street, will go to the Central Park and Harry Dixon, former manager of the Rivoli, will manage the Star.

* * *

Shea's Criterion, Buffalo, has changed its policy to two shows a week and reduced its prices. The theatre is operated by the Shea Amusement Company in association with Paramount.

* * *

The Crescent Theatre, Silver Spring, N. Y., has been closed for the summer season.

* * *

Arthur L. Skinner had the children from several Buffalo institutions as his guests at the Saturday matinee when he presented "Black Beauty," at the Victoria Theatre. Kiddies from the Protestant Home for Unprotected Children, the Deaf and Dumb Institute and the Crippled Children's Guild were in the audience. A great time was had by all.

Baltimore

The Parker Theatre, Denton, Md., was sold to the Nuttle Hardware Company by W. Brewster Deen and Henry R. Lewis for $5,350 at public sale on Tuesday, April 26. For the past seven years it has been used as a theatre but will be used for other purposes in the future.

* * *

The Goodtime Theatre, 1401-3-5 North Milton avenue, which has been operated by William E. Stumpf and George Hoffer, was sold to Solomon Hoffman for $25,000 at public auction on Thursday, April 28, by E. T. Newell & Co. This price is subject to a ground rent of $2,764.64. The measurements of the lot are about 40.6 by 113.1 feet and the ground rent is $145.

* * *

A government-made moving picture entitled "When Women Work," which shows the conditions which actually exist, was shown before the annual meeting of the Consumers' League at the Maryland Academy of Science on Thursday evening, April 28. The picture was made for the Women's Bureau, United States Department of Labor.

* * *

William E. Stumpf, secretary of the Exhibitors' League of Maryland, has resigned his position as manager of the Apollo Theatre, Greenmount avenue at Oliver street and the playhouse will be handled now by Leo Homand, a member of the company operating that theatre.

* * *

F. Widner, who has been associated with Harry Morehead selling the films he is releasing in this territory, has resigned his position to become the salesman for a soft drink manufacturer

* * *

"Nick" Weems has joined the sales forces of Robertson-Cole. Mr. Weems managed the Baltimore office of Universal for some time previous to his present position.

* * *

A benefit performance for St. Mary's Industrial School Building Fund was held at the New Theatre on Sunday night, May 1, through the courtesy of L. A. DeHoff, manager. A program of moving pictures including airplane flights of a Baltimore aviator, Howard A. Kelly, Jr., over this city were shown and the amount collected was $500.

* * *

Professor Robert Iula, brother of Professor Felice Iula, who is directing the orchestra at the Rivoli Theatre, has been engaged to direct the orchestra of the Boulevard Theatre, which is now being built at Greenmount avenue and Thirty-third street boulevard. The contract for constructing this theatre has been awarded to E. Wyring & Son by the American Theatres Company.

* * *

The Fairmount Theatre, Fairmount avenue and Clinton street, has been sold by Wallace High to B. Rabinowitz and L. P. Rubin, manager of the Plaza and Fairyland theatres, will also manage the Fairmount. Mr. High has bought three race horses from J. Cremins and is running them at present at Havre de Grace, Md. The horses are Miss Adriana, Sir Adsum and Battleship.

* * *

An office for the National Exchanges, Inc., has been opened in Baltimore at 412 East Lexington street and is under the management of George C. Easter, vice-president and general manager of National Exchanges, Inc. The territory including Maryland, District of Columbia, Virginia, Delaware and parts of West Virginia are being handled through this exchange.

* * *

Louis H. Bell, who has been handling the West Virginia territory for Robertson-Cole for some time, has gone to Clarksburg, W. Va., where he will open a film exchange and theatre supply house for himself.

* * *

A theatre is to be built in Martinsburg, W. Va., on the site of the Central Theatre, which was destroyed by fire about a year ago, by the newly organized Central Theatre Company, which has a capital stock of $150,000. The incorporators are: Dr. S. N. Mers, J. R. Polland, W. J. Worthing, L. D. Gerhardt, A. C. Irons, all of Martinsburg; W. R. Talbott, Winchester, Va., and W. O. Tarver, Washington.

* * *

"Determination," the film which was started by the United States Photoplay Corporation, will be finished by the newly organized and financed United States Motion Picture Corporation, according to the president of the company, James W. Martin, of Cumberland, Md. The work will be done at the Grantwood, N. J., studio of the company, it is understood.

California

The Kehrlein interests, who conduct the Kinema and Franklin theatres at Oakland, and the Kinema Theatre at Fresno, have arranged for the erection of a large house on Nineteenth street, near Broadway, Oakland. Maury I. Diggs, of that city, has been chosen architect.

* * *

Frank Costello, superintendent of theatres for the T. & D. Circuit, with headquarters at San Francisco, has returned from a trip over the circuit. Business was found to be excellent in every locality visited.

* * *

Wallace J. Feehan and Ed. Brumfield, who recently opened the Capitol Theatre at San Francisco, have purchased the Circle Theatre in the suburban city of Oakland and will reopen this as the Capitol following remodeling and redecorating work.

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Hillinger & Davis have purchased the Bell and Globe theatres at Oakland. It is planned to replace the Bell with a larger house.

* * *

C. A. Nathan, manager of the San Francisco Universal branch, is greatly pleased with the showing that is being made in this territory. Business is running almost double that of a year ago, with practically the same selling force.

* * *

Mell Hulling, who has been with the Pathe Exchange, San Francisco, for years has been appointed assistant sales manager. C. J. Crowley, formerly with Universal, has joined the Pathe staff. as has also J. Ericson.

* * *

The Tam Film Company, manufacturers of slides and advertising films, is preparing to move from 111 Golden Gate avenue to the Williams Building, Third and Mission streets, San Francisco. The change is being made in order that it may be closer to the business centre of the city.

* * *

W. W. Kofeldt, manager of the San Francisco branch of the Pathe Exchange, enjoys the distinction of being the only local film exchange man to attend all the hearings on censorship and Sunday closing at Sacramento. He has received a letter from the organization of amusement interests handling the fight against these measures commending him for his enthusiastic work.

* * *

J. A. Partington, associate director of the Imperial, California and Portola theatres, San Francisco, has left for New York to collect data and information on moving picture presentation to be incorporated in the New Granada Theatre. Work on this house is progressing at a rapid rate and it is planned to open it early in August.

* * *

Just fifteen years to a day after the great San Francisco fire, the most disastrous holocaust the world ever knew, work was commenced on the erection of Loew's Union Square Theatre, at Post and Powell streets. When this structure is completed there will be no vacant property fronting on Union Square.

* * *

Ackerman & Harris, Western representatives for Loew's, Inc., are taking an active interest in the San Francisco booster campaign that has been inaugurated and have installed a huge booster electric sign on Loew's State Theatre, in course of erection at Market and Taylor street.

Some Spectacular Sets Feature Elaine's "Handcuffs or Kisses"

Work is progressing rapidly on the production of the new Elaine Hammerstein picture, "Handcuffs or Kisses," at the Selznick studios under the general supervision of Myron Selznick, vice president in charge of production. Director George Archainbaud expects to have it ready in ample time to permit the most careful editing and cutting in order that it may have every opportunity to register as the best picture in which the popular Selznick star has yet appeared.

"Handcuffs or Kisses" is based upon the story of the same name, by Thomas Edgelow, which ran serially in Young's Magazine last year and attracted an unusual amount of attention. While the story is primarily one dealing with the love of a high strung Southern girl of gentle breeding for the gentlemanly son of a socially prominent New York family, it has spectacular elements in that the action leads through scenes in a girls' reformatory.

There is a strong suggestion in the story that these incidents dealing with the penal institution for girls resulted from the publicity which was given happenings in the Bedford Reformatory, New York State, shortly before the story appeared in the various newspapers.

Director Archainbaud is said to be making splendid use of the incidents in the reform school. More than fifty girls, representing inmates of the institution, were used in two of the biggest sets in the picture for a number of days recently. One set used shows a typical cell block in a modern reformatory. The cells are two tiers high and the camera shot shows more than twenty of them.

AN ENVIRONMENT UNSUITABLE FOR OSCULATION

Director Archainbaud's conception of a girls' reformatory, a massive set used in Elaine Hammerstein's "Handcuffs or Kisses"

Clark Productions Not Stoll Made

During the course of distribution of pictures by the recently disbanded Stoll Film Corporation, insufficient distinction was made in regard to the producers of these films. "Squandered Lives," "The Garden of Resurrection," "Testimony" and "The Lure of Crooning Waters" are George Clark Productions, distributed by Stoll in the British Isles and similarly distributed here during the life of that organization. Incidentally, "The Garden of Resurrection" is the only one of the quartet not directed by Guy Newall; he appeared in this film, but the direction was Arthur Rooke's.

It is of interest to note that Mr. Clark's recent visit to the United States aroused his interest in our producing methods to such an extent that Miss Duke and Guy Newall will soon follow him here. After a tour of study at the principal studios, these co-stars will film at least one production on our shores.

"Deception" Starts Indefinite Run

"Deception," Paramount's big European production, which not only established a new record for a week at the New York Rivoli, but has the distinction of being the first picture ever to play three weeks at that theatre, opened an indefinite engagement at the Colonial Theatre, Boston, Tuesday evening, May 3. Dr. Hugo Riesenfeld, managing director of the Rialto, Rivoli and Criterion theatres, went to Boston to supervise the presentation on the opening night.

The entire presentation, exactly as it was given at the Rivoli, including prologue ,settings and orchestral accompaniment, has been duplicated for the Boston theatre. A special orchestra of forty pieces was formed for the engagement and rehearsed by Joseph Littau.

Metro Will Release 4 Specials During Month of May and June

Following certain revisions in titles and rearrangement of sequence of release, Metro Pictures Corporation announces the final schedule of distribution for May and June.

"Coincidence," with an all-star cast including June Walker, whose hit in the theatrical production of "My Lady Friends" was so pronounced, will be ready for booking May 9. A fortnight later, May 23, May Allison will be presented in "The Last Card," a dramatic picturization of Maxwell Smith's story, "Dated," in the Saturday Evening Post.

Viola Dana in "Home Stuff" comes first on the schedule for June. She appears the sixth of the month as the gingham-gowned heroine of a small town story by Frank Dazey and Agnes Johnston. For the twentieth is set the Maxwell Karger production of Eugene Walter's powerful stage play of a few seasons ago, "Fine Feathers," enacted by an all-star cast.

The distributing company is especially proud of the casts which it has been able to gather for these four forthcoming pictures. Among the players are Robert Harron, Bradley Barker, William Frederick, Frank Belcher, June Terry, Al Roscoe, Stanley Goethals, Frank Elliott, Irene Hunt, Dana Todd, Wilton Taylor, Tom Gallery, Josephine Crowell, Nelson McDowell, Priscilla Bonner, Robert Chandler, Aileen Manning, Phillip Sleeman, Claire Whitney, June Elvidge, Thomas W. Ross, Eugene Pallette and Warburton Gamble.

JIMMY AUBREY

in

"THE BLIZZARD"

His Newest Vitagraph Comedy

Directed by Jess Robbins

Jimmy Aubrey has outdone himself in creating new and original laugh-stunts in this unusual snow-picture. It has been called Aubrey's best.

SOON! JIMMY AUBREY in "THE TOURIST"

VITAGRAPH

Short Subjects of Importance

Screen Snapshots No. 23

An unusually interesting item in this issue shows an aeroplane making a start from the roof of a Los Angeles skyscraper. Marion Davies is shown making up as a brunette, and Earle Metcalfe rescuing Anna Nillson from a sinking ship is a new film feature. J. Stuart Blackton directs his two children in a scene for a film; the construction of a village for a big Jack Pickford feature is shown, which gives the fans some idea of the time and expense which goes into the making of sets for a modern photoplay. Hazel Washburn, who won a competition as the athletic type of American girl, is seen posing for a magazine cover, and views of Geraldine Farrar at home with her husband, Lou Tellegen, are shown. C. S.

"The Sheriff of Mojave"

Another good two-reel western distributed by Pathe, with Tom Santschi in the leading role. There is plenty of action and interest in this picture which will satisfy any audience which likes western films. Tom Santschi appears as a sheriff who adopts the little daughter of an outlaw. Years later the outlaw returns and is forced by a confederate to attempt to rob the sheriff's safe. He is wounded and dies without his daughter knowing him. The sheriff discloses to the daughter, however, the fact that he is not her father, but she decides to remain with him as his adopted daughter rather than marry a young miner who is in love with her. C. S.

"No Children"

This is one of the best and most timely of the recent Pathe one-reel comedies in which Snub Pollard is starred, as it hits home to such a large number of city flat-dwellers. The efforts of a couple with a boy of about five years old to find a flat, and the humorous situations that ensue in their attempts to keep the landlady from getting wise will get many laughs, as will the ending, where the child has chicken-pox and its parents are thankful that they will at least not have to move for twenty-one days. C. S.

"Bang"

To judge from the roars of laughter which greeted "Bang" at the Strand Theatre, New York, when it was on the same program with "Peck's Bad Boy," this Educational Film Corporation film comedy is crammed full of comic situations and surprise business. It is a western skit, with a sheriff and a hard riding gang of deputies and a comedy hero and a constant stream of trick stuff to keep things moving. Several of the stunts are ingeniously novel and all of them are amusing. The comedy is smartly played by the entire cast. E. W.

Pathe Review No. 100

One of the "snappiest" of the Pathe Reviews, this number starts with catching trout in a mountain stream, then is shown the manufacture of straw hats and a Ditmars picture showing how nature has equipped animals with fighting feet, some for speed as the stone marten and others for defense as the bear. Skidding on skates shows by means of slow motion the remarkable dexterity of a roller skater who rapidly glides in and about between potted flowers. There is also a Pathecolor section showing a trip in summer up Sun Mountain in Glacier Park, entitled "Summer Snowballing. C. S.

"The Laws of the Woods"

This is the second of the Holman Day two-reel dramas released by Pathe in which Edgar Jones is starred, assisted by Edna May Sperl. It is hardly up to the average of "The Forest Samson" and the story is not as well directed. A scene occurs in which the spectator is led to believe that the star has killed another with an axe, and the effect is too gruesome, although it later develops that he gave the man another chance. The action is not altogether clear and it appears as if too much incident had been crowded into the two reels which blurs the continuity. Edgar Jones again appears as a grouch who is reformed by a woman's love. The story is one of the lumber camp and logging country, with many good outdoor scenes. C. S.

"Birds of Crags and Marshes"

The various kinds of birds, including penguins, cormorants, cranes, guillemots, kingfishers and many others which make their homes either on crags or in marshy country, are shown. They illustrate a wide variety of bird life, and some of the views show birds which are hard to photograph. An interesting number of the second series of Kineto Reviews for release through Federated Exchanges, though many would like to see additional views showing more of the characteristics of these birds, for example, how the cormorants are used to catch fish. C. S.

"In Bad Again"

The last of the Hallroom Boys' Comedies distributed through state right exchanges by C. B. C. Film Sales Corporation. While there are several humorous situations, as a whole this comedy is hardly up to the standard of recent releases in this series. The boys try to be auto salesmen with disastrous results. A prospective customer buys a rival machine and in the general mix-up one of the boys is hurled over a precipice by the machine which becomes unmanageable. The boys attempt to work up a damage case but are finally chased away by the police. Sid Smith is featured. C. S.

"Morocco, the Mysterious"

This Kineto Review, which is one of the second series for distribution through National Exchanges, shows interesting views of Fez, the capital of Morocco. The quaint narrow streets with the houses almost touching overhead, groups of men and women that remind one of scenes in the old Testament, artisans at work on the streets, a mosque with beautiful mosaics, the public square of the city, and a machine for raising water for irrigation are among the views contained in this reel which is of especial interest as Fez was until a few years ago closed to European under penalty of death. C. S.

"Officer Cupid"

This Mack Sennett Comedy is hardly up to the Sennett standard. It is well acted and mounted but is lacking in those amusing qualities that are usually found in this brand of screen entertainment. It relates the adventures of a handsome young policeman who has nerve to cut out his chief when that gallant official makes up his mind to woo and wed the daughter of a wealthy and generous citizen. The policeman hires a friend of his to impersonate a burglar and attempt to carry off a necklace belonging to the lovely heroine. It is also arranged that friend policeman shall appear on the scene and prevent the robbery. The arrival of the real burglar and the chief himself, assisted by a round dozen of bluecoats, sadly complicates matters for our hero, but he gets the girl at the fade-out. (Paramount.) E. W.

"Pals"

Brownie, the wonder dog, is the star of this two reel Century Comedy. He is, as has been said many times before, a consummate little actor. His wide variety of tricks that are worked reasonably into the plot are not short of marvelous. To say that he has appeal for any audience is superfluous. The little three year old tot who shares practically all of the scenes with Brownie increases the appeal of the picture. "Pals" will fit onto any type of program and it will be especially well received in a theatre that caters to parents who bring their children. (Universal)—F. T.

"Wood Simps"

The latest two reel Century Comedy featuring the troup of trained lions, and with the inapplicable title of "Wood Simps," is not up to the standard of the usual release from these sources. The reason is obvious. The straining for comedy is far more apparent in "Wood Simps" than in the recent Century productions. The jokes are worked for so hard by all concerned that when the denouement comes the effect is lost entirely. The "plot" does not call for explanation. (Universal)—F. T.

"Peculiar Pets"

There is no telling what kind of an animal mankind will seek to tame and pet, and this Kineto Review, one of the second series handled by National Exchanges, shows among the unusual pets, foxes, Japanese mice, ferrets and fawns. There are also views of pet ponies, monkeys, guinea pigs, cats and dogs. While the number is interesting the title is not altogether appropriate for the entire reel, because of the presence of pets that are not peculiar.

Lyman Howe's Famous Ride on a Runaway Train

Here is a screen novelty. It is a clever mixture of comedy and thrill and will be thoroughly enjoyed by everyone. Before the ride is finished it will have all the spectators hanging on to their seats for dear life and yelling with laughter at the same time. It is a something different picture that no exhibitor can afford to miss. E. W.

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

"Reputation"

Universal-Jewel's Production Starring Priscilla Dean Is Great Picture and Has Tremendous Box Office Possibilities.

Reviewed by Fritz Tidden.

Combine a tensely dramatic story, fine direction, a well planned scenario, an extremely talented star and a competent supporting cast and there can be but one result. "Reputation" is a great picture. And being such in a season noted for an unusually large number of fine productions increases the significance of its classification as great.

There is no one thing upon which to place the responsibility for the excellence of the production, although, of course, Priscilla Dean, the star, and the direction of Stuart Paton, figure most prominently. It impresses the spectator as a co-ordination of talent that results in an accumulation of finely executed component parts. Naturally this is the reason for its high entertaining value and dramatic power. "Reputation" is based upon a story that has as wide appeal as there are average emotions to play upon. Taking this basis the scenarists have performed a fine piece of playmaking. Next comes the work of the director. Paton decided to build up the dramatic interest in a deliberate tempo. He does this evenly and with a result that does not allow the spectator's attention to lag for a moment, working up to the big "moment" with increased speed and finally coming to the "big scene," where an audience on the screen is played against the audience watching the picture, with an intensity that overwhelms the onlooker.

Miss Dean does not seem to play the three roles the story calls upon her to essay. She is each character, and two of them (the other is hardly important) are widely divergent in type. Her dynamic personality, genuine appeal, and distinct talent in registering the complete gamut of emotions results in a performance that is among the outstanding pieces of acting on the screen. Miss Dean's support does fine work. Boiled down to a single statement, "Reputation" is an "audience" picture of the first magnitude, suitable for any class theatre. An exhibitor deciding to show it can bank on its entertainment value and he will have a commodity that is easy to sell to the public because of the many exploitation possibilities.

The Cast

Fay McMillan, Laura Figlan, Pauline Stevens .....Priscilla Dean
Pauline Stevens, as a child.....Mae Giraci
Morty Edwards.....Harry Van Meter
Dan Frawley.....Harry Carter
Jimmy Dorn.....Niles Welch
Max Grossman.....William Welsh
Karl .....Spottiswoode Aitken
Theatre Owner.....Rex De Roselli
Photographer .....William Archibald
Photographer's Asst.....Harry Webb
Matron .....Madge Hunt

Story by Edward Levin
Scenario by Lucien Hubbard and Doris Schroeder
Directed by Stuart Paton
Length, 7,153

The Story

The theme can be best described as woman against woman and the using of one woman's reputation by another to advance her in her career. Most of the action revolves around the pivot of a girl impersonating her mother, a famous actress, but who does not know the woman she is impersonating is her parent; appearing in her stead at the opening of a famous Broadway production and being a witness of the culmination of her mother's life tragedy, the end of an amazing series of sordid and picturesque adventures along the red lane of unrestrained desire.

Program and Exploitation Catchlines: Something No Woman Can Afford to Be Without. You Can't Afford to Live Without It. Can You Afford to Lose It? "Reputation."

Tremendous Drama of Woman Against Woman, Starring Priscilla Dean, the Most Dynamic Personality On the Screen.

Exploitation Angles: Sell Miss Dean and her past work to get interest in this and tell that it will more than bear comparison with "Outside the Law." The main plot idea is also a strong one and can be played to the limit, and for special exploitation you cannot do better than to follow the Universal campaign book, particularly the similarity contest, which works on new lines.

IN THIS ISSUE

"Boys Will Be Boys" (*Goldwyn*).
"Colorado Pluck" (*Fox*).
"The Tomboy" (*Fox*).
"Bucking the Tiger" (*Selznick*).
"His Greatest Sacrifice" (*Fox*).
"Skirts" (*Fox*).
"Worlds Apart" (*Selznick*).
"Good Women" (*Robertson-Cole*).
"Sheltered Daughters" (*Realart*).
"The Wallop" (*Universal*).
"Reputation" (*Universal-Jewel*).
"Hearts and Masks" (*Federated*).
"Coincidence" (*Metro*).
"Lessons in Love" (*First National*).
"Man from Nowhere" (*Arrow*).
"Idle Hands" (*Pioneer*).
"The Wonderful Chance" (*Selznick*).

"For Sale"

An attempt to wring two reels of humor out of the behavior, under the guidance of its yap chauffeurs, of a ramshackle old automobile, evidently from the vintage of 1900, has been accomplished to a certain extent in "For Sale," a two reel Century Comedy. It is extremely funny in spots, but the onlooker has a tendency to become fatigued with the unchanging method of laugh provoking. Harry Sweet, who shares comedy honors with the antiquated rattler he is trying to sell to the rich, prospective buyer and father of the girl in the case, work indefatigably and gets good results, all things considered. F. T.

"His Greatest Sacrifice"

Usual Stock Situations in Fox Production, Starring William Farnum

Reviewed by Jessie Robb

A domestic tragedy resulting from the clash of ambitions of husband and wife, each to build an individual career, is this latest Fox production which stars William Farnum. Although evidently not so intended by the author and scenarist, the final screen version is so developed that the spectator's sympathy is enlisted on the side of the wife. Not until the murder of Hamilton by Richard Hall, played by William Farnum, does sympathy veer. This somewhat weakens the holding quality of the photodrama but not to the detriment of the drawing power of the star who has a congenial role.

As Richard Hall, Farnum is more convincing and does better work, in the latter half of the picture. The entire impersonation is played in a slow tempo, which is followed by the other members of the cast. Attractive scenic investiture suited to the various environments of the story are used. The sub-titles are written in a flowery style. A more modern tone suited to the character of the story would be an improvement.

The Cast

Richard Hall.....William Farnum
Alice Hall, his wife.....Alice Fleming
(Afterward Mme. Hallora)
Grace Hall, his daughter.....Lorena Volare
(Afterward Mrs. Oliver)...Evelyn Greely
James Hamilton.....Frank Goldsmith
John Reed.....Charles Wellesley
Mrs. Hall, Richard's mother,
Edith McAlpin Benrimo
Rimini .....Henry Leone

Story and Scenario by Paul H. Sloane.
Directed by J. Gordon Edwards.
Photographed by Harry Keepers.
Length, 6,295 feet.

The Story

Richard Hall has begun to experience success in selling his stories. His wife, Alice, the possessor of a beautiful voice, is pleased with his success but more interested in furthering her own career. She meets James Hamilton, musical agent. He sees possibilities in her and arranges an opera engagement with the impressario, Rimini. Feeling that he is loosing her and mad with jealousy, Hall remonstrates. They quarrel and finally separate, Hall and the child going to his mother. Unable to endure the separation Hall goes to Alice. She refuses to return. Enraged, he kills Hamilton, who is in the room. At the trial, Hall is sentenced for life.

After twenty years, Hall is released on parole. Alice has had a successful career as a prima donna but is put aside as her youth has passed. She wishes the companionship of her daughter but, Grace, a widow and mother, refuses. She is secretary for John Reed, a philanthropist.

Unable to obtain work, Hall applies to Reed for help. He meets Grace and recognizes her. Grace refuses to marry Reed. That night Hall is rearrested. Believing that he has come between Grace and Reed, Hall refuses aid and begs to return to jail. His sacrifice is too great, his grandchild's love prevails and they are all united.

Program and Exploitation Catchlines: Through the Long Years He Suffered to Finally Win the Belated Happiness His Greatest Sacrifice Brought.

William Farnum in a Domestic Tragedy of Crossed Ambitions.

Newest Reviews and Comments

"Lessons in Love"

Constance Talmadge Tops All Previous Records in Gay Comedy Drama Released by First National.

Reviewed by Mary Kelly.

Flippant, mischievous, joyous, the spirit of Constance Talmadge takes complete possession of the scenes of "Lessons in Love," which is a most fitting vehicle for the young comedienne. Surrounded by a cast that keeps well in step with her, given a story at once charming and amusing, and aided by a director with a keen sense of comedy value, the star has here an offering that has everything in its favor.

As the young mistress of the Calthorpe estate, who is a constant worry to her guardians and therefore a fitting subject for a ready-made marriage, and who turns housemaid just for adventure and wins the chosen young man who had preferred to do his own wife-hunting, Miss Talmadge is blithely at her ease. Kenneth Harlan, as her vigorous young Westerner, is at all times convincing and wholesome. Henry Facett and Flora Finch contribute delicious comedy characterizations. Others in a splendid cast are James Harrison, Frank Webster and Florence Short.

The estate has been most attractively pictured, both as regards exteriors and interiors. As a type of light, clean, popular entertainment, "Lessons in Love" is one of the most decided successes of the season.

The Cast

Leila Calthorpe.....Constance Talmadge
Agatha Calthorpe.....Flora Finch
Robert Calthorpe.....James Harrison
Hanover Priestley.....Henry Fawcett
Henry Winkley.....Frank Webster
John Warren.....Kenneth Harlan
Ruth Warren.....Florence Short

Story by Douglas Murray.
Direction by Chet Withey.
Length, 5,923 Feet.

The Story:

Leila Calthorpe is left as sole heiress to her grandfather's estate and the family lawyer, Hanover Priestley, anxious to get her off his hands, schemes with his friend, Henry Winkley, to marry her to Winkley's nephew, John Warren, who is living out West. They wire him accordingly that they have picked a wife for him but receive the answer that he will do his own picking. They then send John a false report of Winkley's death so as to get him to come. He arrives, accompanied by his sister Ruth.

Leila is indignant because of his first curt telegram and decides to put something over on him. She dresses as a maid, calls herself Perkins, and informs the unsuspecting John that Miss Calthorpe is out of town for a few days. When she sees that he is falling in love with her, she brings out a photograph of her maiden aunt, and tells him that she is Miss Calthorpe. He is first startled and then infuriated, as his uncle's will states that in order to come into his inheritance he must marry Miss Calthorpe. Leila is invited to a ball and dodges out of the house unseen by John. In returning, however, she climbs through the window, assisted by her cousin, Robert, is seen by Ruth and heard by John. They enter Robert's room, but in the meantime she has dressed herself in man's clothes and when John opens the closet door, steps out with a gun in her hand. A lively scene follows in which they detect her identity, or think they do. A fire breaks out and John rescues someone whom he thinks in Perkins, but who turns out to be Aunt Agatha. He rushes back, gets Leila and while half-conscious she hears him tell the others that he is going to marry Perkins. She soon tells him who she really is and agrees to marry him.

Program and Exploitation Catchlines: Constance Talmadge at Her Gayest in a Smart Adaptation of Douglas Murray's Story, "A Man from Toronto."

"I'll Choose My Own Wife, Thank You!" He Wired. So He Came East and Chose a House Maid. But She Turned Out to Be the One They Wanted Him to Marry! See This Frivolous, Flippant, Frolicsome Film.

Exploitation Angles: This is primarily a star vehicle and can best be put over by generous mention of Constance Talmadge. Exploit her as the temperamental young heroine in some way like this: She Was an Audacious Flirt. She Tricked Him and Piqued Him But She Loved Him! Come and See Constance Talmadge Who Always Gets Her Way—Win Out Once More.

Get out cards advising all unmarried girls to be sure to attend a showing of the picture and get useful and entertaining "Lessons in Love" by the experienced heart-crusher, Constance Talmadge.

"Bucking the Tiger"

Conway Tearle in Alaskan Tale after the Gold Rush, Selznick Production

Reviewed by Jessie Robb

As a down-and-outer in a tale of a somewhat different kind, Conway Tearle has a role that will prove enjoyable to the Tearle "fans." Alaska, in the days following the famous gold rush, furnishes the locale. A game of chance, with a life for a stake, provides the beginning of the unique adventures which befall the various members of the Down and Out Club. There is action—not particularly violent, and some relieving humor. The sets and direction are thoroughly adequate.

Conway Tearle is well suited to the role of Ritchie MacDonald, the most energetic of the gentlemen derelicts. He brings the right amount of good breeding and restraint to his impersonation. There is an excellent cast, the members of which, give a fine account of themselves. A good average picture.

The Cast

Ritchie MacDonald.....Conway Tearle
Emily Dwyer.....Winifred Westover
Ralph Graham.....Gladden James
Skaguay Belle.....Helen Montrose
Andy Walsh.....Harry Lee
The Count.....George A. Wright
William Hillyer.....Templar Saxe

Story from the play of the same name by May Tully and Achmed Abdullah.
Scenario by Edward J. Montagne.
Directed by Henry Kolker.
Photographed by J. Badarocco.
Length, 5,500 feet.

The Story

The landlord of Eslick's Grand Palace Hotel in Circle City, Alaska, threatens his guests with eviction if they don't pay their board. The five derelicts hold council. They are interrupted by an insurance agent, who tries to sell them policies. MacDonald hits upon a plan. They are to raise the money for one insurance, then Buck the Tiger in a faro game. The one drawing the ace is to be insured, at the end of a year commit suicide and the other four inherit the money. They agree. MacDonald draws the fatal card. The men raise the money when news is brought that a vein of gold has been found in MacDonald's old claim.

This time success comes. Near the close of the year, Graham re-appears and demands his share. It develops that the policy is worthless, Graham is frustrated and the rest find prosperity with MacDonald, whose love affair has a successful termination.

Program and Exploitation Catchlines: Do You Know What Bucking the Tiger Is? See Tearle's Latest Selznick Production and Find Out.

Conway Tearle Makes a Pact with Death but Fate Intervenes and Prosperity and Happiness Are His Portion.

"Worlds Apart"

Eugene O'Brien Has Congenial Role in Selznick Production of Melodramatic Society Story.

Reviewed by Edward Weitzel.

"Worlds Apart" explains the condition in the Ledyard family after the head of the house enters into a spite marriage with a girl whom he saves from committing suicide. During the action of this Selznick production starring Eugene O'Brien, the partners in this strange match manage to come to a happy understanding, but not until husband and wife have more miserable than pleasant moments. The story is a society melodrama with a murder and a hunt for the murderer in a Chinese opium den. The interest is well maintained throughout, and there is a realistic fox hunt and impressive exteriors showing smart society at one of its most picturesque sports.

Eugene O'Brien is excellent as Hugh Ledyard, the young society man who weds his wife before winning her. Olive Tell as the spite bride is attractive enough to excuse the experiment and acts with sincerity. The other members of the cast are admirable.

The Cast

Hugh Ledyard.....Eugene O'Brien
Elinor Ashe.....Olive Tell
Peter Lester.....Wm. H. Tooker
Marcia Marshall.....Florence Billings
Harley Marshall.....Arthur Housman
Phyllis Leigh.....Louise Prussing
Ten Eyck.....Warren Cook

Story by John Lynch
Scenario by R. Cecil Smith
Directed by Alan Crosland
Length, 5,700 feet

The Story

Phyllis Leigh turns down Hugh Ledyard because his fortune is not as large as Peter Lester's, the man she accepts. Ledyard's heart is badly wounded. He goes away to forget, sees a girl throw herself into the water, rescues her and gets her to agree to a spite marriage with him. After the wedding the bride regrets her hasty step and occupies separate apartments in her husband's house. Ledyard begins to be attracted by his wife and invites her to attend the County Hunt with him but she refuses. While he is trying to make her understand his new interest in her, Marcia Marshall is announced. This woman's husband is the tool of Peter Lester and at his request has forced his wife to come to the Ledyard's home and ask Hugh if he will house Lester and his wife. Hugh consents. That night Lester is killed and suspicion falls upon a new butler, hired by Mrs. Ledyard. The man is arrested. Later Mrs. Ledyard acknowledges that he is her father and has just been released from prison, having been sent there by Lester for a crime of which he was innocent.

Through the efforts of Hugh the murder is traced to Harley Marshall, who was also in Lester's power. Mrs. Ledyard's father is released and she and Hugh learn to love each other.

Program and Exploitation Catchlines: In "Worlds Apart" Eugene O'Brien as Hugh Ledyard First Marries His Wife and Then Starts to Win Her Love.

There Is a Picturesque Society Fox Hunt in "Worlds Apart," a Selznick Production Starring Eugene O'Brien.

Be Sure to See the Thrilling Fight in the Opium Den When Hugh Ledyard, played by Eugene O'Brien, Star of "Worlds Apart," Goes After the Information Which Insures His Wife's Happiness.

Exploitation Angles: Sell the star for the best bet, but get a kick out of the spite marriage and the murder mystery. A good lobby display would be a double globe profile with the continents painted in and cutouts of O'Brien and Miss Tell on either side with the title lettered strongly over the map.

Newest Reviews and Comments

"Colorado Pluck"

Fox Production Starring William Russell Has Many Melodramatic Moments

Reviewed by Edward Weitzel.

How to tame a wife is the theme of "Colorado Pluck," a Fox production starring William Russell. The husband in the case is a muscular son of the West who has made his pile, and the wife he subdues is the daughter of a belted Earl, the English lady having agreed to bear the name of the American millionaire in order to keep her aristocratic family from bankruptcy court. The story has many melodramatic moments, and is well acted by the entire cast. The scenes shift from New York to London and then back to Colorado, where the brawny hero has a modest ranch, and there is something doing of an interesting nature most of the time. The author has dug up a villain who is about the finest specimen of a yellow cur that ever wore a top hat and disgraced polite society in the United Kingdom.

William Russell's impersonation of a rough-and-ready but true-hearted son of the great and glorious West is of the approved type which has delighted all good Americans for the last fifty years. He fights, makes love and wins a woman in a straight from the shoulder fashion that is highly flattering to our national pride. The scenic features of the picture are effective.

The Cast

Colorado Jim.....William Russell
Angela Featherstone...Margaret Livingston
Reggie Featherstone.....William Buckley
Philip Meredith.....George Fisher
Lady Featherstone.....Helen Ware
Lord Leatherstone.....Bertram Johns
Butler .....Ray Berger

Story by George Goodchild.
Scenario and Direction by Jules G. Furthman.
Cameraman, George Schneiderman.
Length, 4,700 feet.

The Story

Reggie Featherstone, a young Englishman, is saved from being fleeced by a pair of crooks, his rescuer being a Western millionaire who has just made his pile and has come to New York to have a good time. Reggie's titled family is trying hard to keep out of the bankruptcy court, and, like a dutiful son, he invites Colorado Jim to go to London with him, on the possibility of a match between the American owner of much money and his sister. Once introduced to Lord Featherstone and his daughter and the report of his large wealth verified by the family solicitor, the Colorado millionaire is given every encouragement to make love to Miss Featherstone, except by the lady herself. She has been courted by and is willing to say yes to a handsome subject of King George, but unfortunately the young gentleman has neither funds nor prospects.

Forced to yield to family pressure Angela accepts Jim and, on their wedding night, informs him that she will be his wife in name only. Jim hides his disappointment and lets Angela do as she pleases with his check book until about all of his money has been spent. He then takes matters into his own hands, compels his wife to come to America with him, hurries her off to his ranch, throws out three tough customers he finds occupying the place, is shot by one of them, and Mrs. Jim is left to decide whether she will stay and nurse the man whose name she bears or go back to England with the rejected suitor, who has followed her to Colorado. Jim's suffering and weakness awaken her better nature, and she finds that doing her duty brings her happiness and true love.

Program and Exploitation Catchlines: William Russell in "Colorado Pluck" Teaches His Aristocratic Wife That Happiness Is a Question of Hearts and Not Money.

How An American Millionaire Marries Into An Aristocratic English Family and How He Eventually Wins the Love of His Wife Is the Theme of "Colorado Pluck." Starring William Russell.

Exploitation Angles: After selling the star, bear down on the international marriage angle and play up the fact that sometimes it is an American man who marries into the aristocracy. Get them interested in what happens without giving any hints. You might start this off with personals in which an English woman of title expressed a willingness to marry an American with money. Sign it Angela Featherstone, and give no hint as to the play, then persuade the paper to play up the news angle of the personal. Use the kidding letters you will receive as press material.

"Skirts"

Gigantic Spectacle, Packed with Thrills, Is This Fox Sunshine

Reviewed by Jessie Robb

There doesn't seem to be any connection between the title of this picture and the picture itself. There is more lack of skirts than in the apparel worn by the plenteous and pulchritudinous feminine contingent. But pretty girls are not all. The six acts are packed with as many novelties and thrills as possible. A circus, a tornado, an automobile accident, the rescue of the heroine from a speeding train by the hero hanging head down from an aeroplane, and a huge banquet scene are the salient features along with situations developed from these occurrences and much slap-stick comedy.

The plot is concerned with the efforts of an aspiring mamma to marry daughter to a rich, elderly suitor, who has a wife in the Bearded Lady of the circus, as it is afterwards discovered. There is nothing subtle or genuinely witty in this production, which has been made on the broad, low comedy order. The cast consists of Clyde Cook, Chester Conklin, Polly Moran, Jack Cooper, Billy Armstrong, Ethel Teare, Glan Cavendar, Slim Summerville, Harry McCoy, Bobbie Dunn, Tom Kennedy, Ed. Kennedy, William Trancy, Harry Booker, Alta Allen, Laura La Varnie, Alice Davenport and the Singer Midgets. While the production is broadly humorous there is no doubt but that its drawning power will be large.

Written and directed by Hampton Del Ruth.
Length, 4,950 feet.

Program and Exploitation Catchlines: Gigantic Spectacle, with Pretty Girls in "Skirts"; What There Is of Them! A Winter Garden and Circus Is Combined in This Six Act Fox Sunshine Comedy.

"The Queen of Hearts"

In this two-reel Star Ranch Western, distributed by C. B. C. Film Sales Corporation, C. Edward Hatton, the star, has a congenial role, and it is one of the best of the series. There is also a new leading woman, Catherine Craig, who is attractive and entirely satisfactory. This subject is built around a stranger who appears in a tough western town, has a mix-up with the crooked gambling house keeper, gets the best of a gang who rob the mail coach and kidnap the heroine and eventually turns out to be a United States Marshal. There is plenty of action, in fact, as much as is frequently found in five-reelers, and although some of the scenes are overdone it should prove satisfactory in the average theatre. C. S.

"The Wallop"

Harry Carey's Latest Universal Is a Typical Melodrama of a Popular Type

Reviewed by Fritz Tidden.

"The Wallop" is a typical western melodrama, including the ingredients that have made this type of photoplay ever popular. There is shooting, bad men, bands of men galloping furiously over the brinks of picturesque hills, a cute heroine, good men, love interest, unjust accusations, and retribution. When it is said that it is of a familiar type it is not meant to detract from its entertainment value.

Those responsible for the production should be commended for the ending. By having the hero sacrifice his love for the heroine and leave the field clear for his rival the story is kept logical. In other spots it is not quite so logical and there are numerous anachronisms. The opening scenes are specially amusing and cleverly conceived. The photography of the picturesque scenery is one of the film's assets. Harry Carey gives another of his familiar characterizations of a cow puncher. His support is adequate.

The Cast

John Wesley Pringle.....Harry Carey
Stella Vorhis.....Mignonne Golden
Christopher Foy.....Bill Gettinger
Matt Lisner.....Chas. LeMoyne
Barela .....Joe Harris
Applegate .....C. E. Anderson
Neuces River.....J. Farrel McDonald
Major Vorhis.....Mark Fenton
Espinol .....Noble Johnson

From the Story by Eugene Manlove Rhodes
Scenario by George C. Hull.
Directed by Jack Ford.
Length, 4,539 Feet.

The Story

John Wesley Pringle, cow puncher and adventurer, returns to Gadsden after making his pile, to claim the love of Stella Vorhis, the daughter of his former ranch partner. At their first meeting he discovers that she has given her heart to another man. First he makes sure that the young fellow is worthy of her; then he starts out to help his rival in his campaign for sheriff of the county. John's efforts precipitate a political feud in the town, start a series of gun battles and result in an exciting climax.

Program and Exploitation Catchlines:

"The Wallop" Is Founded on a Story by That Popular Author, Eugene Manlove Rhodes.

He Came Down the Long, Long Trail to Claim the Girl He'd Left Behind—and Found Only Memories—Did Harry Carey in "The Wallop."

Shooting, Galloping Horsemen, Beautiful Scenery, Picturesque Characters, Thrills, Love Interest. That's "The Wallop."

Exploitation Angles: Sell the star, the author and the vivid action. A good teaser stunt would be to snipe the town with "For Sheriff vote for Christopher Foy." Put these all over town and later follow with the same copy plus "At the Star Theatre Wednesday and Thursday," or whatever the playing dates are.

"Pathe Review No. 102"

"An Afternoon with Nankin-San" is a Pathe-color showing home life among the high-caste girls of Japan. Then there are several views showing how "transformations" and other varieties of hair goods for the ladies are made, together with "Yankee Land" showing scenes in New Hampshire. Included in this interesting number is also slow motion pictures of several seals diving into the water.

Newest Reviews and Comments

"Boys Will Be Boys"

Will Rogers Featured in Irvin S. Cobb's Story of the Wealthy Pauper—Produced by Goldwyn

Reviewed by Mary Kelly.

The lack of real drama in "Boys Will Be Boys" places it in the class of a rambling, somewhat lazy yarn without any definite thread of interest, but unravelling many mild, inconsequential incidents that follow one another without suspense. Suited, no doubt, for story rather than drama, the theme as originally presented by Irvin S. Cobb, furnished good entertainment, but deprived of the author's personality and wit, there is hardly enough action in the story to make of it satisfactory screen material. This type of picture relies for its success on the strength and poignancy of its characterizations which, in this case, have not been brought out by the director with sufficient understanding or humor.

Will Roger's role is that of the ignorant village derelict who has never been given a chance, but who suddenly comes into a vast inheritance, and, amid the jibes and trickery of the town gossips, lives over his boyhood. Mr. Rogers uses all his well-known and well-proved arts in making hard-luck "Peep" a really human character, and his lovable, homely naturalness goes a long way in winning sympathy. Inexperienced directing has hampered the rest of the cast which has been chosen, however, with good judgment.

The Cast

Peep O' Day.....Will Rogers
Judge Priest.....Edward Kimball
Lucy Allen.....Irene Rich
Tom Minor.....C. E. Mason
Jim Bagby.....H. Milton Ross
Sheriff Breck Charles.....C. E. Thurston
Cassius Sublette.....Sydney Ainsworth

Story by Irvin S. Cobb.
Scenario by Charles O'Brien Kennedy.
Direction by Clarence Badger.
Length, 4,300 feet.

The Story

Peep O'Day, the town pauper and derided stable-hand of Dixonville, is arrested one day for allowing his master's horse to encroach upon the widow Hunter's lawn. Judge Priest, who has always befriended Peep, surprises him with the report that he has just received word from Ireland that Peep has fallen heir to a large fortune. Peep decides to use his money to have one long good time, and to live over his boyhood. His good fortune starts the townsfolk to scheming. The widow Hunter determines to win Peep for a husband. Cassius Sublette, a crooked attorney, arranges with a Cincinnati belle to have her come to town as Peep's niece, with a view toward getting away his fortune.

Peep proceeds to have a gay time with the small boys and in addition to get an education. Lucy Allen, the pretty school teacher, is discharged because of her efforts to help him, which are purposely misconstrued by the widow Hunter. Seeing her deserted and penniless, Peep offers her financial aid, which she refuses. In an effort to force his assistance upon her, he is caught one night just after slipping a check under her pillow. He is arrested and the charge is made by Sublette that he is mentally unqualified to take care of his money and that it ought to be turned over to his "niece." Judge Priest rules in Peep's favor, however, and the cass is dismissed. The picture ends with Peep's merry escape from the widow Hunter's clutches.

Program and Exploitation Catchlines: All His Life He Had Been the Village Goat—Suddenly He Came Into a Fortune and Into Popularity—But All He Desired Was to Live the Happy Boyhood That Had Been Denied Him. See How He Did It.

Will Rogers as a Wealthy Pauper Pursued by a Designing Widow. A Unique Role for a Unique Actor.

Exploitation Angles: Irvin S. Cobb's name is one of the best selling mediums. Call it a joint offering of America's foremost humorist and the screen's great comedian. Play on the story's idea that deep in the heart of every man is the desire to be a boy once more and interest them in seeing how one man satisfied this craving.

"The Tomboy"

Eileen Percy Demonstrates Her Athletic Agility in Fox Production

Reviewed by Jessie Robb

If your patrons enjoy a hearty laugh give them the opportunity by showing them pretty Eileen Percy in boy's clothes, and her many clever associates in this rollicking Fox Picture. There isn't much plot or story, just enough to make the fun coherent. What story there is concerns the efforts of Minnie, the village tomboy and star batter of the local baseball team, to run down the bootlegger who is supplying her father with liquor. Of course, she succeeds, after many adventures, comic and melodramatic, and wins the handsome young stranger, who is a government revenue agent.

This picture is packed with the characters and incidents of small town life as they really exist and also as they exist in the imagination of a director. There isn't a slow movement in the entire picture, and when the story does pop up, the connection is always logical. The production is highly amusing, clean and should go well, particularly where the sentiment is in favor of prohibition.

The Cast

Minnie Ann Thomas.....Eileen Percy
The Stranger.....Hal Cooley
Uncle Jake.....Richard Cummings
Ferdinand Judd, the Boob.....Paul Kamp
J. Houston Pike, Jr.....Byron Munson
Circus Manager.....Harry Dunkinson
Daniel Thomas.....James McElhern
The Ex-Bartender.....Leo Sulkey
Ann Phillips.....Grace McClean
Buster.....Walter Wilkinson
Sister.....Virginia Stern
The Police Force.....Wilson Hummel
The Village Belle.....Ethel Teare

Story, Scenario and Direction by Carl Harbaugh
Photographed by Otto Brautigan
Length, 4,630 feet

Program and Exploitation Catchlines: Small Town Life Furnishes Eileen Percy, As the Village Tomboy, Plenty of Excitement in Running Down the Local Bootlegger.

There's a Baseball Game, a Fire, a Circus an' Everythin' in "The Tomboy," a Fox Picture with Pretty Eileen Percy As Star.

"Present Day Prague"

Having been used to excellent advantage in an entertaining and instructive trip around the shores of the Mediterranian Sea, in a series, Burton Holmes' well guided camera is now set up in Prague. The result is a travelogue subject of distinct interest. Prague before the war was the capital of Bohemia under Austrian rule. It is now the capital of the republic of Czecho-Slovakia. Practically all of the scenes are photographed in the heart of the busiest section of the picturesque city. One of the most interesting features of this release is that it marked the first time we have seen motion picture photographs of Prague. We other people have either, if any. (Paramount). —F. T.

"Good Women"

Gasnier Production Visualizes Perplexities in Life of Rich Young Woman

Reviewed by Clarence L. Linz.

"Good Women," a Robertson-Cole production, directed by Louis J. Gasnier, is a strong story by C. Gardner Sullivan that carries in the making some gorgeous settings and takes one from the Greenwich Village section of New York to Southern France and Monte Carlo.

Gasnier shows a fine sense of dramatic and artistic values, and much attention has been given to photography and settings, both interior and exterior. He was the director of "Kismet," and the cast in "Good Women" is the same as in that masterpiece with the exception that Otis Skinner does not take part in the new picture. Rosemary Theby and Hamilton Revelle play the leads and are well supported by the remaining members of the company. The acting is good throughout.

The Cast

Katherine Brinkley.....Rosemary Thsby
Nicolai Brouevitch.....Hamilton Revells
Inna Brouevitch.....Irene Blackwell
John Wilmot.....Earl Schsnck
Sir Richard Egglethorpe....Wm. P. Carleton
Franklin Shelby.....Arthur Stuart Hull
Natalis Shelby.....Rhea Mitchsll
Mrs. Emmeline Shelby.....Eugenie Besserer

Story by C. Gardner Sullivan
Directed by Gasnier
Length, 6,300 feet

The Story

"Good Women" is the story of a young girl who believes she is entitled to live her own life without regard to conventions. She holds the belief that if the "other woman" can not hold the affections of her husband that is her lookout. Nicolai Brouevitch, a temperamental pianist, is inclined to cast his affections afar. His wife, despite the trouble which he brings to her, loves him and her home. The husband falls in love with the petted heiress with the advanced ideas.

The heiress does not take into consideration the musician's wife and she is left quite outside the web of this romance of "soul mates." The scenes which involve Greenwich Village, the pretty chateau in the South of France and the fine estates and restaurants of Monte Carlo lend beauty to the play, and hold added interest for the spectator. Intimacy with the temperamental pianist shows to the heiress the shallowness of the man and emphasizes the mistake that she has made. She tries to regain her social standing in the community and is reminded that the world forgets a man's opposition to worldly conventions, but never forgives the woman. The man goes back to his wife, is forgiven, and takes up his old life. The woman suffers and comes to a realization that she cannot live her life in disregard of conventions.

Program and Exploitation Catchlines: In "Good Women," a Robertson-Cole Production Featuring Rosemary Thsby, the Heroine Is Taught That the World Will Not Forgive a Woman Who Scoffs at Convention.

Fascinating Story of Greenwich Village and Monte Carlo. Filmed by the Man Who Produced Kismet.

Dramatic Story with Strong Moral, Superbly Produced with Excellent Acting, Fine Settings and Beautiful Photography.

Exploitation Angles: Sell the leading members of the cast and tell that this was produced by the man who made "Kismet" the artistic thing it was. Play on the theme and appeal to the new women with the question as to whether the double standard of morals is just. You can stir up a lot of talk that will make for patronage and possibly interest the local paper in the discussion.

Newest Reviews and Comments

"Sheltered Daughters"

Realart Production, Starring Justine Johnstone, Is a Photoplay with a Moral.

Reviewed by Herbert Caryl.

"Sheltered Daughters," a Realart production, starring Justine Johnstone, is a photoplay with a moral—tell your daughters of the pitfalls of the world, that they may recognize temptation and resist it. Jenny Dark, played by Miss Johnstone, is the daughter of a New York police sergeant. Another "sheltered daughter" is her friend, Adele. Jenny and Adele ventured into a world of which they really knew nothing. Adele falls into the hands of a crook but escapes and became a modiste' model. Poor little Jenny, too, falls into the hands of a crook and is rescued by her father. Miss Johnstone is delightful both as the demure little daughter of the policeman and when posing as the wife of a Frenchman. A style show in which the star and others appear in beautiful gowns is one of the features of the picture. Warner Baxter is excellent in the part of "Pep," the newspaper reporter who finally marries Jenny. Helen Ray as Adele and Riley Hatch as Jim Dark are well cast. Scenes of the picture are in New York, several being at the statue of Joan d'Arc.

The Cast

Jenny Dark.....Justine Johnstone
Jim Dark.....Riley Hatch
"Pep" Mullins.....Warner Baxter
French Pete.....Charles Gerard
Adele.....Helen Ray
Sonia.....Edna Holland
Cleghorn.....James Laffey
"Pinky" Porter.....Jimmie Lapsley
The Ferret.....Dan E. Charles

Story by George Bronson Howard.
Scenario by Clara Beranger.
Director, Edward Dillon.
Cameraman, George Folsey.
Length, 4,587 Feet.

The Story

Jim Dark, a New York police sergeant, determines to keep his motherless daughter, Jenny, shielded from knowledge of the world's evils. Jenny's favorite dream is that she is a descendant of Joan d'Arc. Adele, a school friend of Jenny's, is also a "sheltered daughter." She gets acquainted at a soda fountain with a crook, dines alone at a questionable restaurant with him, becomes drunk, and is turned from home by her father. Adele gets herself a job in a modiste's shop. Jenny has a friend in "Pep" Mullins, a reporter, and little "Pinky" Porter, a boarding house boy. The lad and Jenny go to place a wreath on Joan d'Arc's statue. Jenny meets Adele, who takes her to the modiste's shop. Jenny is infatuated with the clothes she finds there. She, too, falls into the hands of a crook, a Frenchman posing as a wounded veteran who is in this country to collect funds for war orphans of France. Jenny agrees to pose as his wife at party tendered by wealthy New Yorkers. Jenny's plea for the orphans causes a quarter of a million to fall into the French crook's hands. Next day the international scandal is in the papers. Jim Dark, at work on the case, finds the Frenchman in a notorious restaurant with his own Jenny. Jim Dark has arrived just in time to save his daughter from the results of ignorance of the world. "Pep" catches the Frenchman after a fight and "Pep" and Jenny marry, and start for Niagara Falls on their honeymoon.

Program and Exploitation Catchlines:

"Sheltered Daughters," Starring Justine Johnstone, Shows the Traps and Pitfalls Laid for Young Girls in a Great City.

Exploitation Angles: You can do a lot with this title, but be careful always to add the explanation that it is a warning to parents and not merely an excuse for a lot of sex stuff. It deals cleanly with the pitfalls the uninformed girl cannot avoid and really conveys a lesson. Sell the lesson. Sell also Miss Johnstone's beauty and Broadway favor, coupling up with her previous work. Get a plentiful supply of photographs and paper, and work for a style show to supplement that in the film.

"Coincidence"

Lively Comedy Distributed by Metro Has Robert Harron Heading the Cast

Reviewed by Edward Weitzel.

When an author names his story "Coincidence" and then has his work live up to its title it isn't worth while to pay any attention to the remarkable way in which things happen. The Metro release with Robert Harron heading the cast is a lively comedy that never gets serious until the picture is almost over, but hops from one amusing situation to the next so neatly that the only sensible thing to do is to laugh heartily and wonder what is to follow. The shopworn situation of the villain enticing the heroine to his apartment and treating her roughly is out of place in a story of this nature, but, in this case, it does not take up much footage. Ninety per cent. of the picture is rattling good entertainment.

The chief cause of the picture's agreeable qualities is the spirited and frolicsome acting of the late Robert Harron. His engaging personality, quick sense of fun and evident delight in the part prove that the screen lost one of its best light comedians when this young actor played his last role. June Walker as Phoebe Howard is all that any fond lover's imagination ever painted his charmer, and the other members of the special cast are excellent. The production was made in New York, where the scenes are laid, and is high grade.

The Cast

Billy Jenks.....Robert Harron
Phoebe Howard.....June Walker
"Handsome Harry" Brent....Bradley Barker
Stephen Fiske.....William Frederic
John Carter.....Frank Belcher
Dorothy Carter.....June Terry

Story by Howard E. Morton
Scenario by Brian Hooker
Directed by Chet Withey
Cameraman, Louis C. Bitzer
Length, five reels

The Story

When Billy Jenks lands in New York the best he can get is a job as cashier in a department store. Phoebe Howard, who came to the big town to make a reputation as a concert pianist and finished as an expert at pounding the keyes of a typewriter, meets Billy, and the two fall in love. This interferes with their work to a great extent and they both make so many mistakes that they are both fired. Billy wires his aunt in the West for money, and receives word that she is dead. A law firm in New York is looking for Billy. His aunt has left him one-hundred thousand dollars, and the lawyers are anxious to turn over the money. By a strange coincidence they get on his track and pay over the money in thousand dollar bills. Within half an hour the money is stolen from him. A series of remarkable coincidences follow before Billy gets back his money and makes Phoebe his wife.

Program and Exploitation Catchlines: "Bobby Harron in the Last Comedy He Ever Made. As the Hero of "Coincidence" He Has One of the Liveliest Parts Ever Given Him.

Robert Harron Is the Loveable and Amusing Hero of "Coincidence," a Metro Release That Is Packed with Laughs.

Exploitation Angles: Bill this as the last Comedy ever made with Bobby Harron as a member of the cast. Point out that all of the scenes are laid in New York and Bobby's part is the liveliest and most amusing he ever played.

"Hearts and Masks"

Amusing Romantic Comedy Based on Harold McGrath Novel, Distributed by Federated Exchanges.

Reviewed by C. S. Sewell

One of Harold McGrath's "best sellers" furnishes the basis for "Hearts and Masks," distributed by Federated Exchanges. It is a light society romance combining straight and farce comedy. The screen version is amusing, although the director has shown a tendency to force some of the situations to get his effects. It will please the average audience.

Elinor Field is attractive as Alice Gaynor, a wealthy young girl fond of playing pranks and full of mischief. She is well suited to the role, though in the scenes where she seeks to tantalize her gouty uncle and gets into fits of temper she overacts. Francis McDonald gives a good performance as a gentleman crook of the "Raffles" type. John Cossar as the gouty uncle, Lloyd Bacon as a romantic young author, and Molly McConnell as the housekeeper, are well cast.

The Cast

Alice Gaynor.....Elinor Field
Galloping Dick.....Francis McDonald
John Gaynor.....John Cossar
Richard Comstock.....Lloyd Bacon
Mrs. Graves.....Molly McConnell

Director, William Seiter
Author, Harold McGrath
Scenario, Mildred Considine
Photography, Walter Griffin
Art Director, Martin J. Doner
Length, 5,200 feet

The Story

Alice lives in a big country estate with only her gouty and grouchy uncle, who thinks she is a young vixen and will not let her have any companions. She makes life so miserable for him with her continual pranks that he decides to go away. Immediately, she dresses as a maid and starts out to seek adventure, and finds it. Richard Comstock, a celebrated author who is on a similar quest, happens along. Alice tells him that her home is a boarding house and he rents a room. She has the servants pose as distinguished guests, but uncle unexpectedly returns and spoils this part of the program. Richard goes to the hotel, and Alice decides to slip away and go to the hunt club ball. She tells Richard to meet her there. Galloping Dick, a gentleman burglar, is also on hand for this affair and gets busy. When the guests discover the loss of their jewels, Alice thinks Richard is Galloping Dick. She leads him to the cellar to help him escape. They meet Galloping Dick's accomplice and in the fight over the coal pile all get considerably mussed up in their fancy costumes. Alice and Richard are denounced as thieves, but a detective whom the real burglar has tied up, escapes, and the actual culprits are apprehended. Dick and Alice learn each other's real identity, and on returning home, grouchy old uncle gives his consent to the match.

Program and Exploitation Catchlines:

Charming Romance on Hearts and Masks, a Famous Author, a Frolicsome Girl, a Gouty Uncle and a Gentleman Burglar.

Alice and Richard, for Different Reasons, Both Started Out in Search of Adventure, Do They Find It? If You See "Hearts and Masks" You'll Say They Did.

"Pathe Review No. 103"

Opening with an interesting Hy Mayer travelogue, this issue next shows the manufacture of street lamps under the caption "The Friendly Watchers." Then follows slow motion pictures of the firing of big guns, and interesting views in color showing geysers of various sizes in Yellowstone Park, including Old Faithful.

Newest Reviews and Comments

"The Wonderful Chance"

Eugene O'Brien Has Strong Part in Selznick Film of Van Loan Crook Story.

Reviewed by L. B. Skeffington

H. H. Van Loan's story furnishes Eugene O'Brien with a dual role that calls for a wide range of versatility, from a crook in the slums to a gentleman in high social life, and the star steps with apparent ease from one part to another with the unfolding of a theme of strong dramatic appeal. It is a "crook" play, so the dramatic is worked up to tense scenes, even though the theme takes one or two big jumps and leaves a little to the imagination to dope out. The picture is well staged, and with a small cast in the important roles the star occupies the screen most of the time, which is undoubtdly what admirers of O'Brien desire. In fact, playing Swagger Barlow and Lord Birmingham, he is on the screen part of the time in both roles, some good double exposures accounting for this. Other members of the cast play their parts satisfactorily and in general the picture is one that will go well with audiences that like O'Brien.

The Cast

Swagger Barlow }
Lord Birmingham } .....Eugene O'Brien
"Red" Dugan.....Tom Blake
Joe Klingsly.....Rudolph DeValentino
Haggerty .....Joe Flannigan
Parker Winton.....Warren Cook
Peggy Winton.....Martha Mansfield

Story by H. H. Van Loan
Directed by George Archainbaud
Length, Five reels

The Story

While Swagger Barlow is serving a three-year term in Sing Sing he comes to the conclusion that the straight and narrow path is the best. Upon release he calls on Red Dugan, refuses to aid him in a "job," and then later when Red comes to his place wounded by the bullet of a watchman, Swagger goes out and pulls off a burglary to raise money to give Red medical attention. Haggerty, a detective, suspects Swagger, but being unable to get "the goods on him" is content to keep on his trail, learning nothing as the former convict goes straight. In a hotel Swagger is mistaken for Lord Birmingham, ushered to the latter's apartment and decides to play the game. Klingsby, a crook, has kidnapped the nobleman, and appearing at the hotel to himself masquerade in his place, assumes that Swagger has "beaten him to it" in his game to rob the society people with whom, as Lord Birmingham, he would come in contact.

Swagger makes good in society and is strongly attracted to Peggy Winton, who reciprocates. Klingsby plans to rob the home and warns Swagger to help him or be exposed. Barlow discovers Red, as an aid of Klingsby, at work on the safe and helps him escape when the house is alarmed. Swagger discovers and releases the real lord, taking his place. Klingsby brings Swagger, thinking he is the lord, to the Winton home with the idea of exposing Swagger. Haggerty is determined to arrest Swagger, but Birmingham intercedes. The story ends with Swagger walking down the road, sure that he has lost the girl but rejoicing that he turned down his wonderful chance to be a crook and is on the level.

Program and Exploitation Catchlines: Double Exposure Film Shows Eugene O'Brien in Two Striking Roles at the Same Time. Eugene O'Brien as the Crook Who Wins Out with Himself.

A Van Loan "Crook" Story, with Eugene O'Brien as Swagger Barlow.

Exploitation Angles: The fact that Eugene O'Brien is starred in two roles offers opportunity for exploitation. A crook story offers chance to hook it up with the underworld. The story is by Van Loan, which has some appeal as his fiction has been read a lot, but in this case the exhibitor will get best results by stressing the star rather than the quality of the story.

"The Man from Nowhere"

Tale of Delayed Vengeance in the West Is This Arrow Release

Reviewed by Jessie Robb

Ben Wilson, who produced and supervised this Arrow release, which has the stalwart Jack Hoxie as star, has a Western of swift action and a punch. It is a tale of the West, of the dance halls, drinking, gambling and shooting, and concerns the search of Burton Clay for the woman of whom he was unjustly robbed. How he rescues and saves her from a life of shame into which her husband had forced her is interestingly set forth in a capable manner by Francis Ford as director, who also plays a comic drunkard. This character is amusing and relieves the dramatic tension.

The cast is adequate and has a pretty and clever child actress, just past babyhood, who will be voted "a dear" by the feminine spectators.

The Cast

Clay Norton.....Jack Hoxie
Duke Fuller.....Fred Moore
Agnes.....Pansy Porter
Town Drunkard.....Francis Ford
A. Miner.....Sam Polo

Story and Scenario not credited
Directed by Francis Ford
Photographed by William Nobles
Length, 4,818 feet

The Story

Burton Clay and Duke Fuller are mining partners. Both love Agnes but Clay is the favored suitor. Fuller has jumped a claim belonging to the late Jim Buts and sold it for $10,000. Clay insists upon paying the penniless widow. He arranges to pay her the entire sum. This with the loss of Agnes determines Fuller to seek revenge. He tells Agnes that Clay cares for Mrs. Buts. Her jealousy aroused Fuller persuades Agnes to marry him.

Several years pass which Clay has spent in seeking for Agnes. He becomes known as the "Man from Nowhere." Finally, in a small Western town he comes across a dance hall kept by a Dan Fountain. This is one of the numerous aliases of Fuller. The day Clay arrived Fuller had given their little girl in care of a kindly neighbor and forced Agnes to become a dance hall girl. Clay boards with the neighbor, learns of the conditions and rejoices that his search is ended. That night he meets Agnes.

Fuller is ugly and Clay fights him. Fuller is killed by a drunkard, whom he has abused. Clay takes Agnes to her daughter and they are united.

Program and Exploitation Catchlines: A Search Covering Many Years Is at Last Rewarded and He Finds the Woman for Whom He Sought.

Jack Hoxie as a Stalwart Westerner Who Puts Up a Two-Fisted Fight.

A Tale of the Wild and Wooly West with Plenty of Red Blooded Action.

"A Straight Crook"

There are a number of laughs in this Pathe one-reel comedy featuring Eddie Boland, and the naturalness of the situations make it one of the best of the series. Eddie, after imbibing too freely, returns to his hotel and his bill is so big he is forced to work it out as a bell boy. An actress seeking publicity gives him a package and then reports the loss of her jewels. Overhearing the conversation he attempts to get rid of the package but without success. Even when he drops it in the mail chute, the postman gives it back to him as the package is not stamped. C. S.

"Idle Hands"

New York's Chinatown Figures Largely in This Pioneer Feature.

Reviewed by Jessie Robb

Gail Kane and Thurston Hall are the featured players in this Pioneer Picture, which concerns the abduction of the younger sister and the search for her by the older sister through the mazes of Chinatown in New York City. The title is evidently derived from the supposition that too much money, or lack of a definite interest, results in idleness and is productive of evil. While probable the story is scarcely possible as it demands a certain amount of credulity to believe the Mayor of New York City would devote his time and energy to the search for a girl upon the testimony of an unknown person supported by so slight evidence as a letter.

The action throughout is pitched at a moderate tempo and stopped at times to insert opportunities for well known dancers and jazz band performers to exhibit their talents on the screen. The love interest is supplied by the Mayor, played by Thurston Hall and Gloria Travers, who comes in search of her sister, played by Gail Kane. The scenic investiture is suitable. The picture will have a good amount of interest for the average house.

The Cast

Gloria Travers.....Gail Kane
Henry Livingston.....Thurston Hall
Adolph Pym.....J. Herbert Frank
Commissioner Deering.....Wm. Bechtel
Marjorie Travers.....Nellie Burt
Robert Deering.....Paul Lane
Mock Lee.....Norbert Wickie

Story by Willard King Bradley
Scenario by J. Clarkson Miller
Directed by Frank Reicher
Photographed by George Benoit
Length, 5,400 feet

The Story

In a small village live the two Travers sisters. Marjorie goes to New York to go on the stage. Gloria, the elder sister, receives a letter telling that Marjorie has disappeared during a visit to Chinatown. The shocks kills their mother. Gloria goes to the city to find her sister.

She appeals to the Mayor for aid. He is interested and consults with the head of the Police Department and Commissioner on Vice. The Commissioner really runs the underworld. He opposes the Mayor's endeavors in an underhanded way. Through the help of the Police Commissioner's son, who is an opium fiend, and after many adventures, Marjorie is rescued unharmed. The Mayor, whose interest in Gloria has grown into love, asks her to be his wife.

Program and Exploitation Catchlines: From a Village to the Great City She Went to Seek Her Fortune on the Stage, Only to be Lost In Mysterious Chinatown and Rescued After Many Adventures.

Gail Kane and Thurston Hall as the Featured Players in Romance of New York's Underworld.

"The Naturalists' Paradise"

This Kineto Review will be of especial interest to students, particularly those studying the varieties of animal life found in more or less shallow water and on the seashore. It is a pictorial record obtained in Barbados and Antigua by the expedition sent out by the University of Iowa to visit these countries. The variety and oddity of the specimens will interest almost everyone. The views show how tarantulas are caught and put in glass bottles for study, together with slow moving star fish, fast moving serpent-stars, land worms, turtles, land crabs, dredging which brings up almost countless varieties of fish. C. S.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which reviews of consensus appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all subjects are five-reel dramas.

FOX ENTERTAINMENTS

SPECIALS
(Every Sunday and Thursday)

Skirts (Special Cast—Seven Reels).
While New York Sleeps. Vol. 45, P-719. (Six Parts).
Blind Wives (All Star Cast—Seven Reels). R; Vol. 48, P-324; C-R, P-406; Ex. P-565.
A Connecticut Yankee in King Arthur's Court (All Star Cast—Seven Reels). C-R, Vol. 49, P-135; R; Vol. 48, P-805; C-R, Vol. 48, P-792.
Queen of Sheba (All Star). R, Vol. 49, P-879, C-947.

WILLIAM FARNUM SERIES.

The Scuttlers (Six Reels). R; Vol. 47; P-1084; Vol. 48; C-R, P-46.
His Greatest Sacrifice.

PEARL WHITE SERIES.

The Mountain Woman (Six Reels). R; Vol. 48; P-725; C-R, P-1033.
Know Your Men (Six Reels). R; Vol. 49, P-516; C-R, P-581.
Beyond Price.

TOM MIX SERIES.

The Road Demon (Six Reels). R; Vol. 48; P-1009; C-R, Vol. 49, P-31.
Hands Off (Six Reels). Vol. 49, R-755; C-R, 823.
The Hornets' Nest.

WILLIAM RUSSELL SERIES.

The Cheater Reformed. R; Vol. 49, P-193.
Bare Knuckles. R-311; C-R, Vol. 49, P-360.
Colorado Pluck.

SHIRLEY MASON SERIES.

Wing Toy. R; Vol. 48; P-816; C-R, Vol. 49, P-135.
The Lamplighter. Vol. 49, R-878, R-47.
The Mother Heart.

GEORGE WALSH SERIES.

Number 17. R-86.
Dynamite Allen. R-311; Vol. 49, P-43; C-R, P-135.
From Now On.

20TH CENTURY BRAND.

Partners of Fate (Loulse Lovely). R-86.
Why Trust Your Husband (Eileen Percy). R; Vol. 48, P-595; C-R, P-916.
Big Punch (Buck Jones). R; Vol. 48, P-963; C-8, Vol. 49, P-135.
Oliver Twist, Jr. (Harold Goodwin). R; Vol. 49, P-414; C-R, P-705.
The Blushing Bride (Eileen Percy). R; Vol. 49, P-192; C-R, Vol. 49, P-360.
The One-Man Trail (Buck Jones). R; Vol. 49, P-626; C-R, P-705.
While the Devil Laughs (Loulse Lovely). R; Vol. 49, P-625.
Big Town Ideas (Eileen Percy).
Get Your Man (Buck Jones).
Hearts of Youth (Harold Goodwin).
The Tomboy (Eileen Percy).

SERIAL.

Fantomas (Serial—Twenty Episodes). R; Vol. 48; P-218.

SUNSHINE COMEDIES.
(Two Reels Each)

The Simp. C-Vol. 49, P-513.
The Big Secret. C-Vol. 49, P-630.
Verse and Worse.
His Fiery Beat.
Roaring Lions on Parade.

CLYDE COOK COMEDIES.
(Two Reels Each)

The Jockey. C-Vol. 49, P-630.
Don't Tickle.
All Wrong.

MUTT AND JEFF CARTOONS.
(One Reel)

Dr. Killjoy. Vol. 49, C-310.
The Far North.
A Hard Shell Game.
The Vacuum Cleaner.
The Naturalists.

FAMOUS PLAYERS-LASKY

March.

Straight Is the Way (Cosmopolitan Production)—L-6,839 Ft. R; Vol. 49, P-45.
The Call of Youth (Hugh Ford British Production)—L-3,871 Ft. R-756.
The Easy Road (Thomas Meighan)—L-4,982 Ft. R; Vol. 48, P-1090.
O'Malley of the Mounted (William S. Hart)—L-5,626 Ft. R; Vol. 48, P-965; C-R; Vol. 49, P-135.
Beau Revel (Thomas H. Ince—Louis J. Vance Production). L-5,293 Ft. R; Vol. 49, P-412; C-R, P-469.
The Gilded Lily (Robert Z. Leonard Production—Mae Murray). L-6,000 Ft. R; Vol. 49, P-310; C-R. 469.
The Idol of the North (Dorothy Dalton)—L-5,802 Ft.

April.

The Faith Healer (George Melford Production). 6,347 Ft. R; Vol. 49, P-413; C-R, P-705.
The Dollar a Year Man (Roscoe Arbuckle). 4,606 Ft. R; Vol. 49; P-515; C-R, P-705.
Buried Treasure (Cosmopolitan-Marion Davies). 6,964 Ft. R; Vol. 48, P-1089; C-R, Vol. 49, P-31.
The Witching Hour (W. D. Taylor Production). 6,734 Ft. C-R, Vol. 49, P-360; R. Vol. 49, P-193.
The Love Special (Wallace Reid). 4,855 Ft. R; Vol. 49, P-516; C-R. P-581.
The Great Day (Hugh Ford-British Production). 3,827 Ft. R-757.
What Every Woman Knows (Wm. DeMille Production). 6,675 Ft. C-R, Vol. 49, P-360; R; Vol. 49, P-192.
The Home Stretch (Ince-Douglas McLean). 4,512 Ft. R-91.
The Whistle (W. S. Hart). R; Vol. 49, P-627. C-R, P-705.

May

The City of Silent Men (Thomas Meighan). 6,199 Ft. R-759, C-R, 823.
Proxies (Cosmopolitan Prod). 6,283 Ft. R; Vol. 49, P-881, C-947.
Deception (Super-Special).
Old Jo (Dorothy Gish). 4,956 Ft.
King, Queen Joker (Sid Chaplin). 5,016 Ft.
Too Wise Wives (Lois Weber Prod.). 5,164 Ft.
Sacred and Profane Love (Elsie Ferguson). 5,964 Ft. R; Vol. 49, P-994. R-47.
Sentimental Tommy (John S. Robertson Special). Vol. 49, R-626; C-R, 705.
Deception (European Production). R; Vol. 49. P-989, C-47.
The Traveling Salesman (Roscoe Arbuckle). R-88.

COMEDIES.

Mar. 6—Wedding Bells Out of Tune.
Mar. 20—Sweetheart Days.

MACK SENNETT COMEDIES.

April 10—Officer Cupid.
April 24—Away from the Steerage.

PARAMOUNT ARBUCKLE COMEDIES.
(Two Reels Each.)

Mar. 27—Out West.
April 3—The Bell Boy.

ARBUCKLE.

May 8—Moonshine.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.
(One Reel)

Mar. 13—In the Garden of the East. C, Vol. 49, P-513.
Mar. 20—Jerusalem, the Holy City. C, Vol. 49, P-513.
Mar. 27—Modern Jerusalem. C, Vol. 49, P-469.
April 3—Along the Riviera. C-754.
April 10—Alexandria. R. 880.
April 17—Biskea the Beautiful. Vol. 49, R-995.
April 24—Present Day Prague.
May 1—A Polynesian Odyssey.
May 8—The Galato Bridge.
May 15—Monte Carlo.
May 22—Bazaars of Cairo.
May 29—Country Life in Bohemia.

VANDENBURGH SERIES.
(One Reel Each)

Wild Men of Africa.
April 17—Jungle Dancers.
May 1—The Lion Killers.
May 15—Slaying the Hippopotamus.
May 29—The Land of the Pygmies.

PARAMOUNT MAGAZINE.

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).
Paramount Magazine. C; Vol. 49, P-630.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison and Josie Sedgwick are starred in the "Double Adventure" Serial. Ruth Roland stars in the "Avenging Arrow" Serial. George B. Seitz and June Caprice star in "The Sky Ranger" Serial.

Releases for Week of March 27.

No. 10 of Double Adventure (A Devil's Bargain).
No. 3 of The Avenging Arrow (The Hands of Treachery).
The Timber Wolves (Edgar Jones—Two Reels).
Fellow Romans (Harry Pollard—One Reel). C, Vol. 49, P-630.

Releases for Week of April 3.

No. 11 of Double Adventure (The Danger Ledge).
No. 4 of The Avenging Arrow (A Life in Jeopardy).
La Rue of Phantom Valley (Tom Santschi—Two Reels). C, Vol. 49, P-513.
The Love Lesson (Eddie Boland Comedy—One Reel). C, Vol. 49; P-630.
Trailing the Coyote (Adventures of Bob and Bill—One Reel). R-755.

Releases for Week of April 10.

No. 12 of the Double Adventure (Hazardous Heights).
No. 5 of The Avenging Arrow (The Message Stone).
A Forest Samson (Edgar Jones' Production—Two Reels). R-759.
Rush Orders ("Snub" Pollard—Rolin Comedy—One Reel). C-754.

Releases for Week of April 17.

No. 13 of the Double Adventure (By Air and Sea).
No. 6 of The Avenging Arrow (The Midnight Attack).
The Sagebrush Musketeers (Two Reels—Tom Santschi—Western). C-754.
Hobgoblins (One Reel Comedy—Eddie Boland).

Releases for Week of April 24.

No. 14 of The Double Adventure (The House in the Canyon).
No. 7, of The Avenging Arrow (The Double Game).
The Law of the Woods (Edgar Jones—Two Reel Drama).
Bubbling Over (Snub Pollard—One Reel Comedy—Rolin). R-877.

Releases for Week of May 1.

No. 15 of the Double Adventure (The Wages of Crime).
No. 8 of The Avenging Arrow (The Strange Pact).
No. 1 of The Sky Ranger. Sky Ranger, The (Serial). R; Vol. 49; P-993.
The Sheriff of Mojave (Tom Santschi. Two Reels).
Hurry West (Eddie Boland—One Reel). R-85.
Catching a Coon (Bill and Bob—One Reel).

Releases for Week of May 8.

No. 9 of the Avenging Arrow (The Auction Block).
No 2 of the Sky Ranger (The Sinister Signal).
No Children (One Reel—Snub Pollard Comedy).
The Lure of Egypt. R-91.

ROBERTSON-COLE

One Man in a Million (George Beban—Six Reels). R; Vol. 48, P-597; C-R, P-668.
The First Born (Sessue Hayakawa). R; Vol. 48, P-818; C-R, P-1033.
The Mistress of Shenstone (Pauline Frederick). R; Vol. 49, P-45; C-R. P-469.
Seven Years Bad Luck (Max Linder). R-87.
"813." R; Vol. 49, P-47.
See My Lawyer (Christie Comedy—Six Parts).
What's a Wife Worth (Cabanne Production—Six Parts).
Good Women (Gasnier Production — Six Parts).
Nobody's Kid (Mae Marsh).
If Women Only Knew (Six Parts).
Beach of Dreams.
Black Roses (Sessue Hayakawa). R-88.

CURRENT FILM RELEASE DATES

GOLDWYN DISTRIBUTING

The Great Lover (John Salnpolls). R; Vol. 47; P-644; C-R, P-852.
Godless Men—L-6,367 Ft. Vol. 48, P-730; C-R, P-1033.
Just Out of College—L-4,779 Ft. R; Vol. 48; P-964; C-R, P-1033.
The Highest Bidder—L-4,960 Ft.; R-879.
Prisoners of Love. R; Vol. 48, P-594; C-R, P-668.
Gulle of Women. R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
A Voice In the Dark—L-4,255 Ft.
What Happened to Rosa—L-4,148 Ft.; R; Vol. 49, P-880; C-947.
Roads of Destiny (Pauline Frederick). 4,966 Ft. R; Vol. 49, P-629; C-R, P-705.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 6,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Production). 5,574 Ft. R; Vol. 49, P-409.
A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-416; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft.; Vol. 49; C-R, 823.
Snowblind (All Star).
Made in Heaven (Tom Moore). R; Vol. 49, P-995.
Wet Gold (Williamson Production).
Head Over Heels (Mabel Normand).

GOLDWYN-BRAY.

No Reg'lar Bird (Finley Nature) and Hidden Cascades of Luzon (Powell Expedition).
Chemical Inspiration and Cartoon.
Safe Combination and Cartoon.
The City That Never Sleeps (Powell Expedition).

GOLDWYN-BRAY COMICS.

(One-Reel)

Judge Rummy In "The Sponge Man" (Lampoons).
Shenanogan Kids In "Hunting Big Game" (Lampoons).

CAPITOL COMEDIES.

Indigo Sunday. C, Vol. 49, P-630.
Home Brewed Youth. C, Vol. 49, P-630.
Angel's Feathers.

GOLDWYN—INTERNATIONAL COMICS.

Oil.
Too Much Pep.
Fatherly Love.
The Chicken Thief.

EDGAR COMEDIES.

Get Rich Quick Edgar. C, Vol. 49, P-613.
Edgar the Detective. C-876.

REALART PICTURES

Star Productions.

The New York Idea (Alice Brady). Vol. 47, P-769; C-R, P-1002.
Oh, Lady, Lady (Bebe Daniels). R; Vol. 48; P-100; C-R, P-282.
Something Different (Constance Binney). R; Vol. 48; P-216; C-R, P-668.
All Souls' Eve (Mary Miles Minter). R; Vol. 48, P-731; C-R, Vol. 49, P-31.
The Snob (Wanda Hawley). R; Vol. 48; P-731.
She Couldn't Help It (Bebe Daniels). R; Vol. 49, P-46.
The Plaything of Broadway (Justine Johnstone). R; Vol. 49, P-415; C-R, P-469.
Out of the Chorus (Alice Brady). R; Vol. 49, P-517; C-R, P-581.
Her First Elopement (Wanda Hawley). R-88.
Ducks and Drakes (Bebe Daniels). R; Vol. 49; P-628; C-R, P-705.
The Outside Woman. R; Vol. 49, P-627, C-947.
The Little Clown (Mary Miles Minter). 6,031 Ft. R; Vol. 49, P-877, C-947.
The House That Jazz Built (Wanda Hawley). 5,225 Ft. R; Vol. 49, P-990.
The Magic Cup (Constance Binney). R-86.

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

Chester Comedies.

(Two Reels)

Beat It. C, Vol. 49, P-630.
Just In Time.
Ready to Serve.
Snooky's Wild Oats.

Christie Comedies.

(Two Reels)

Wedding Blues (Two Parts). R; Vol. 49, P-414.
Mixed Bedrooms (Two Parts). C; Vol. 49, P-513.
Back from the Front.
Dining Room, Kitchen and Sink.
Scrappily Married.

Torchy Comedies.

Torchy's Big Lead. R; Vol. 49, P-413.
Torchy's Double Triumph. R; Vol. 49, P-413.
Crowning Torchy.
Torchy's Promotion.

Mermaid Comedies.

Moonshine. C, Vol. 49, P-627.
Turkey Dressing. C-764.
Bang!
The Greenhorn.

Vanity Comedies.

Naughty Mary Brown.
Dead Easy.
Hubby Behave.
Take Your Time.

Specials.

Valley of Ten Thousand Smokes (One Part).
Modern Centaurs (One Part).

Robert C. Bruce Series.

Water Trails (One Reel). C, Vol. 49, P-513.
Voices of the Sea. C, Vol. 49, P-629.
The Merry Little Put Put

Chester Outing Scenics.

The Worst Was True. R-759.
One Peek Was Plenty. R-876.
The Red Trail's End.

Gayety Comedies.

Ain't Love Grand?
Sand Witches.
His Bitter Half.

Chester Screenics.

Then Company Came.
No Hope for the Drys.
Sultans of the Sea.

HUDSON BAY TRAVEL.

It's a Great Life If—
An Eskimotion Picture.

WORLD WANDERINGS.

In Dutch.
South Sea Magic.

MISCELLANEOUS.

Golf (Slow Motion).
Dixie

PIONEER FILM CORP.

Where Is My Husband? (Jose Collins).
Out of the Depths (Violet Mersereau and Edmund Cobb).
Finders Keepers (Violet Mersereau and Edmund Cobb). R; Vol. 49, P-516.
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
Idle Hands (Gail Kane and J. Herbert Frank). P-709; C-R, P-1002.
A Good Woman (Gail Kane and J. Herbert Frank).
Crimson Cross.
Stolen Moments (Margaret Namara — Six Reels).
The Barbarian (Monroe Salisbury — Six Reels). R; Vol. 49, P-992.
Indiscretion (Florence Reed—Six Reels).
A Man There Was (Victor Seastrom—Six Reels). R; Vol. 43, P-1682.
Beyond the Crossroads (Ora Carew—Six Reels).
In Society (Edith Roberts—Six Reels).
Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.

AMERICAN FILM COMPANY

The Blue Moon. Vol. 48; P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich). R; Vol. 49, P-995.
Payment Guaranteed (Margarita Fisher). R; Vol. 49, P-991.

UNIVERSAL FILM MFG. CO.

"The Diamond Queen" serial stars Eileen Sedgwick, and "The White Horseman" serial stars Art Acord.

The Freeze Out (Harry Carey). R; Vol. 49, P-628; C-R, 823.
No. 10 of the Diamond Queen (The Betrayal).
No. 3 of The White Horseman (The Mummy Man).
Who Kissed Me (One Reel Star Comedy—Dorothy Wolbert).
Tough Luck (Two Reel Century Comedy—Harry Sweet).
The Knockout Man (Two Reel Western—Jack Perrin).
A Dollar's Worth (Two Reel Comedy). C, P-764.
Dan-de-Lions (Two Reel Comedy). C-764.
The Dangerous Moment (Carmel Myers). R; Vol. 49, P-766, C-947.
No. 11 of The Diamond Queen (In Torture's Grip).
No. 4 of The White Horseman (The Death Trap).
Movie Struck (Billy Fletcher—One Reel Comedy).
Harem Scarem (Century Lions—Two Reel Comedy).
Who Was the Man? (Hoot Gibson—Two Reel Western).
The Big Adventure (Breezy Eason). R; Vol. 49, P-879; C-947.
No. 12 of the Diamond Queen (The Kidnapping).
No. 5 of The White Horsemen (Trails of Treachery).
Short and Sweet (Dorothy Wolbert). One Reel Comedy.
A Monkey Hero (Joe Martin—Comedy). Two Reels
On With the Show (Century Lions—Two Reels).
The Guilty Trail (Jack Perrin—Two Reel Western).
Desperate Youth (Gladys Walton). R; Vol. 49, P-990, C-47.
No. 13 of The Diamond Queen (Weird Walls).
No. 6 of The White Horseman (The Furnace of Fear).
Blue Sunday (Two Parts—Lyons and Moran, Jewel Comedy).
Oh, Tessie (One Part—Dorothy Wolbert—Comedy).
The Kid's Pal (Two Parts—Brownie, a Dog).
Crossed Clues (Two Parts—Hoot Gibson—Western).
No. 14 of the Diamond Queen (The Plunge).
No. 7 of The White Horseman (A Leap for Life).
The Truck Horse Bandit (Billy Fletcher—One Reel Comedy).
Reputation (Priscilla Dean—Jewell).
The Country Heir (Harry Sweet—Two Reel Century).
The Empty Gun (Lon Chaney—Two Reel Western).
The Blazing Trail (Frank Mayo). R-89.

L-J-SELZNICK ENTERPRISES

ELAINE HAMMERSTEIN STAR SERIES.

Poor, Dear Margaret Kirby. 5,600 Ft. R; Vol. 49, P-411; C-R, 823.
The Miracle of Manhattan. R-92.
The Girl from Nowhere.

EUGENE O'BRIEN STAR SERIES.

Worlds Apart—L-5,980 Ft.
Gilded Lies. R-878.
The Last Door.

OWEN MOORE STAR SERIES.

The Chicken in the Case—L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience.

CONWAY TEARLE STAR SERIES.

Bucking the Tiger—L-5,000 Ft.
The Fighter.

SPECIAL PRODUCTIONS.

The Road of Ambition (Conway Tearle). L-5,500 Ft. R; Vol. 49, P-191; C-R, P-469.
The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-6,600 Ft. Vol. 49, P-192.

NORMA TALMADGE (REISSUE)

Ghosts of Yesterday.

SHORT SUBJECTS.
(Released by Select)

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

CURRENT FILM RELEASE DATES

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.

ZANE GREY PICTURES, INC.

Riders of the Dawn (Seven Reels).
The U. P. Trail (All-Star). Seven Reels. R; Vol. 47, P-386; C-R, P-580.

J. PARKER READ, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; P-639; C-R, P-852.

DIAL FILM COMPANY PRODUCTIONS.

The Tiger's Coat (Myrtle Stedman).

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47; P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47; P-1080.

NATIONAL PRODUCTIONS.

The Kentucky Colonel (J. J. Dowling). R; Vol. 46; P-530.

IRVIN V. WILLAT PRODUCTIONS.

Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.

J. L. FROTHINGHAM PRODUCTION.

The Broken Gate—R; Vol. 48; P-101; C-R, P-282.
The Breaking Point (Bessie Barriscale). R; Vol. 48; P-729; C-R, Vol. 49; P-31.
The Other Woman (Six Reels). R; Vol. 49; P-627; C-R, P-705.

ROCKETT FILM CORPORATION.

The Truant Husband.

HUGO BALLIN.

Pagan Love.
East Lynne. R; Vol. 49, P-415; C-R, P-469.

RENCO FILM CORPORATION.

Lavender and Old Lace. R-92.

FIRST NAT'L EXHIBITORS

Mamma's Affair (Constance Talmadge). R; Vol. 48, P-726; C-R, P-916.
My Lady's Latchkey (Katherine MacDonald). R; Vol. 48, P-817; C-R, Vol. 49, P-469.
Habit (Mildred Harris). R; Vol. 49, P-626.
The Woman in His House.
The Old Swimmin' Hole (Charles Ray). R, Vol. 49, P-44; C-R, P-135; Ex. P-151.
Scrambled Wives (Marguerite Clark).
Lessons on Love (Constance Talmadge).
The Skipper's Treasure Garden (Toonerville Trolley Comedy—Two Reels). C-309.
Jim the Penman (Lionel Barrymore). R; Vol. 49, P-518; C-R, P-581.
Love, Honor and Behave (Mack Sennett Production). C-R; Vol. 49, P-469; R-515.
The Passion Flower (Norma Talmadge). 6,953 Ft. Vol. 49, R-758; C-R, 823.
The Oath (R. A. Walsh). R; Vol. 49, P-881, C-947.
Not Guilty (Sidney Franklin Production).
The Girl in the Taxi (The Carter DeHavens).
Bob Hampton of Placer (Marshall Neilan Production).
Gypsy Blood (Pola Negri).
Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin).
The Sky Pilot (Cathrine Curtis Productions). R; Vol. 49, P-994, C-47.
Scrap Iron (Charles Ray—7,500 feet).
Peck's Bad Boy (Jackie Coogan). R-87.
Bob Hampton of Placer (Neilan Production). R-90.

"BIG FIVE" ATTRACTIONS.

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48; P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48; P-391; C-R, P-668.

VITAGRAPH

SPECIAL PRODUCTIONS.

Dead Men Tell No Tales (Seven Reels). R; Vol. 47, P-249; Vol. 48; C-R, P-46; Ex-P-687.
Black Beauty (Jean Paige). R; Vol. 48; P-555; C-R, P-668.
The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.

ALICE JOYCE.

The Vice of Fools. R; Vol. 47, P-252; C-R, P-714.
Cousin Kate. Vol. 48, P-598; C-R, Vol. 49, P-581.
Her Lord and Master (Six Reels). R-756, C-947.

CORINNE GRIFFITH.

It Isn't Being Done This Season. R; Vol. 49, P-414.
What's Your Reputation Worth? R-759; C-R, 823.

EARLE WILLIAMS.

Diamonds Adrift. R; Vol. 49, P-514.
The Romance Promoters.
It Can Be Done. R; Vol. 49, P-991.

ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49, P-991.

ALICE CALHOUN PRODUCTIONS.

Princess Jones. R; Vol. 49, P-993.
The Charming Deceiver. R; Vol. 49, P-994.

LARRY SEMON COMEDIES.

The Suitor.
The Hick. R-759.
The Rent Collector. R-881.

JIMMY AUBREY COMEDIES.
(Two Reels)

His Jonah Day.
The Decorator.
The Blizzard. R; Vol. 49, P-414.

CHAPTER PLAYS.

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes).

SERIAL.

The Purple Riders (Joe Ryan—Fifteen Episodes). Vol. 49, R-877.

METRO PICTURES CORP.

Cinderella's Twin (Viola Dana). R; Vol. 49, P-878, C-947.
Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels). R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Feb. 7—Passion Fruit (Doraldina — Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992, C-47.
April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518, C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880.
Coincidence.
The Last Card.
Home Stuff.
Fine Feathers.

NAZIMOVA PRODUCTIONS.

Dec. 6—Billions (Nazimova — Six Reels). R; Vol. 47, P-912; C-R, P-1002.

C. E. SHURTLEFF, INC.

Mar. 14—The Little Fool (Star Cast). R; Vol. 49, P-411; C-R, P-469.

S-L PRODUCTIONS.

Feb. 28—Without Limit (Anna Q. Nilsson—All-Star Cast—Six Reels). Vol. 48, P-1094.

BUSTER KEATON COMEDIES.

February—Hard Luck. R; Vol. 48, P-967.
The Goat. R; Vol. 49, P-412.
The High Sign.

STOLL FILM CORP.

(Released through Pathe Exchanges.)
The Tavern Knight. R; Vol. 48, P-596; C-R, P-794.
The Flame. R; Vol. 48, P-732; C-R, P-916.
God's Good Man. R; Vol. 48, P-1092.
The Tidal Wave. R; Vol. 49, P-47; C-R, Vol. 49, P-360.
Bars of Iron. R-310; C-R, Vol. 49, P-360.
Testimony. R-311. C-R, P-581.
The Garden of Resurrection. R; Vol. 49, P-517.

MISCELLANEOUS RELEASES

EQUITY PICTURES.

Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). R; Vol. 46, P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R, P-608.
Straight From Paris (Clara Kimball Young). R-876.
The Black Panther's Cub (Florence Reed). R. Vol. 48; P-1092.
Hush (Clara Kimball Young). R-87.

FEDERATED EXCHANGES

SPECIALS.

Penny of Top Hill Trail (Bessie Love). R-89.
Hearts and Masks.
Good-Bad Wife.
The Servant in the House.
Don't Leave Your Husband. R; Vol. 49, P-989.

MONTE BANKS COMEDIES.

His Naughty Night.
A Rare Bird.
A Flivver Wedding.

HALLROOM COMEDIES.

False Roomers. R; Vol. 49, P-995.
Their Dizzy Finish.

KINETO COMPANY OF AMERICA, INC.
(Urban Popular Classics)
Kineto Reviews

Released Through National Exchanges, Inc.
(One Reel)

Liquid Gold in Texas.
Babyhood.
Trip of the U. S. S. Idaho.
Vegetarians.
Hunting for the Sea Wolf.
Boy Scouts.
Water Babies.
Beauty Spots in the United States and Canada.
Acrobatic Flies. C-625.
Delta of the Nile. C, Vol. 49, P-630.
Manhattan Life. R-881.
Was Darwin Right? R-995.

CHARLES URBAN'S MOVIE CHATS.

Released Through State Rights Exchanges.
First Series From No. 1 to 26, Inclusive (One Reel).
Second Series From No. 27 to 52, Inclusive (One Reel).

NATIONAL EXCHANGES.

Welcome Children.
Kineto Reviews (One Reel a Week).

RUSSELL-GRIEVER-RUSSELL.

(Released through Capital Film Company)

Specials.

Witch's Lure.
A Profligate Woman.

Fritzi Ridgway Productions.
(Two Reels)

A Race with Death.
Across the Border.

Tusun Comedies.

Cabareting Under Difficulties.
Stranded.

Helen Gibson Series.

Payroll Pirates.
Wires Down.

Gasoline Alley.
(One Reel)

Some Party.
Well! Well!

CURRENT FILM RELEASE DATES

ASSO. PRODUCERS

THOMAS H. INCE PRODUCTIONS.

Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.
Mother O'Mine.

J. PARKER READ, JR.

A Thousand to One (Hobart Bosworth—Six Reels. R; Vol. 47; P-1082; C-R, Vol. 48; P-164.
I Am Guilty (Louise Glaum). R-85.

ALLAN DWAN PRODUCTIONS.

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
The Broken Doll.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47; P-589; C-R, P-714; Ex. Vol. 48; P-827.
The Foolish Matrons.

MACK SENNETT PRODUCTIONS.

A Small Town Idol (Ben Turpin). R; Vol. 48; P-967; C-R, Vol. 49, P-31.
Home Talent.
She Sighed by the Seaside (Two Reels).

J. L. FROTHINGHAM.

The Ten Dollar Raise.

UNITED ARTISTS

Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-R, P-1002; Ex. Vol. 48, P-62; Vol. 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48; P-466, C-R, P-538. Ex. Vol. 49; P-60.
Mar.—The Nut (Douglas Fairbanks). R-309; Ex. Vol. 48, P-1043.
Dream Street (D. W. Griffith Production). Vol. 49, R-876.
Through the Back Door (Mary Pickford).

STATE RIGHT RELEASES

ALLIED DISTRIBUTING CORPORATION

Alt and Howell Comedies
(Two Reels Each)

April 15—Pure and Simple.
May 15—Liquorish Lips.

ARROW FILM CORPORATION.

The Way Women Love (Rubye de Remer). R; Vol. 48, P-598.
Cyclone Bliss (Jack Hoxie). R-92.
The Fatal Sign (Serial).
Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes).
The Man Who Trifled.
Luxury (Rubye De Remer). R-90.

Comedies.

Arrow-Hank Mann (Two Releases a Month).
Murial Ostriche Productions (Once a Month).

AYCIE PICTURES CORPORATION.

False Women. R; Vol. 49, P-993.
Under Western Skies.
Spur Series of Fourteen Two-Reel Westerns.

AYWON FILM CORP.

Lure of the Orient. R; Vol. 49, P-992.

CELEBRATED PLAYERS FILM CORP.
(Gump Cartoons)

Quiet Game.
Dog Day.
Jilted and Jolted.
A Terrible Time.

Celebrated Comedies.
(One Reel)

Jazz and Jealousy.
Love and Law.
Mixed Pickles.

CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum).
The Struggle (Franklyn Farnum). R-89.

C. B. C. FILM SALES.

Screen Snapshots (Twice a Month).
Star Ranch Westerns (Every Two Weeks—Two Reels).
Heidi (Two Reel Prizma).
The Nigbtingale of Paris (French Drama—Zany Mleus).
The Mormon Trail.
The Queen of Hearts.
Pirates of tbe West (Two Reels—C. Edward Hatton). C-754.
Screen Snapshot No. 22. C-754.

Hall Room Boys' Comedies.
(Two Reels.)

High and Dry. R-309.
Tough Luck. R; Vol. 49, P-409.
In Bad Again.

COMMONWEALTH.

The Hidden Light (Dolores Cassinelli). R-877.

CIRCLE FILM ATTRACTIONS.

The Devil's Confession. R; Vol. 49, P-44.

GEORGE H. DAVIS.

Isobel, or The Trail's End. R; Vol. 47, P-645, Ex. Vol. 49, P-156.

DOMINANT PICTURES, INC.

New Weds Comedy (12 One-Reelers—Harry Myers and Rosemary Tbeby).

EXPORT AND IMPORT FILM COMPANY

The Mask (Seven Reels—Hedda Nova-Jack Holt). R-91.
Kazan (Seven Reels—Curwood Story). R-85.

THE FILM MARKET.

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

GRAPHIC.

Mother Eternal (Vivian Martin) (Seven Reels). R; Vol. 49, P-990, C-47.

HERALD PRODUCTIONS.
(Mack Swain Comedies)
(Two Reels Each)

Full of Spirit.
See America First.

HOWELL SALES CO.

The Hope Diamond Mystery (Serial).
You Find It Everywhere. R; Vol. 49, P-413; C-R, P-581.

INDEPENDENT FILM ASSOCIATION.

Pinnacle Productions.

Danger Valley (Neal Hart).
Mar. 15—God's Gold (Neal Hart).

Pinnacle Comedies.

Why Change Your Motber-In-Law?
Shimmy Isie.

Arthur Gooden Productions.

Guardians of the North (Ray Gallagher).
Crooked Trails (Ray Gallagher—One Reel).

HERZ FILM COMPANY.

The Love Slave (Lucy Doraine). Vol. 48, P-817.

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
The Fall of a Saint. Vol. 46; P-690.

JOE HORWITZ.

Dollars and Destiny (Paul Capellani).

J. W. FILM CORPORATION.

Every Man's Price (Grace Darling).

HORIZON PICTURES, INC.

14 Talmadge Reissues (Two Reels).

RICHARD KIPLING.

Outlawed.
The Battlin' Kid.

VICTOR KREMER.

I Am the Woman (Texas Guinan).
Winding Trail (Buck Manning).
Handicap (Six Reels).
Why Tell (Henry Miller—Six Reels).

GEORGE KLEINE

Quo Vadis (Eight Reels).
Julius Caesar (Six Reels).
Conquest Programs (Eleven Programs Totaling Eighty Reels).

BERT LUBIN.

Honeymoon Ranch. Vol. 46, P-1292; R; Vol. 49, P-410.

PACIFIC FILM COMPANY.

The Fatal Thirty.
Adventure (Twice Monthly—One Reel).
George Ovey Comedies (Single Reel—Every Two Weeks).
Vernon Dent Comedies (Single Reel—Every Two Weeks).
Irene Hunt Newspaper Stories (Two Reels—Every Two Weeks).
The Call of the Wild.

PLYMOUTH PICTURES, INC.

Denver Dixon Comedies (Series of Twelve—One Reel Each).
Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
Every Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

C. B. PRICE CO., INC.

Your Daughter—And Mine (All-Star Cast). Vol. 48, P-964.

PRIZMA INCORPORATED.
(One Reel Each)

Victory Parade.
Comedy Review.
Danse Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C, Vol. 49, P-625.
A Day with John Burrougbs. C-754.

PRODUCERS' SECURITY CORP.

When Dawn Came. C-R, Vol. 49, P-360; R; Vol. 48, P-101.
Diane of Star Hollow. R-880, C-47.

REELCRAFT PICTURES CORPORATION.

Billy Franey.

The Sleuth (One Part).
The Chiropodist (One Part).

Paragon.

Tacks and Taxes (One Part).
Artist's Muddle (One Part).

Bud and His Buddies.

Mixed Twixt Wives (One Part).
Flirty Hubby (One Part).

Aladdin.

Tuning Up (One Part).
Headwaiter's Heart (One Part).

Mirth Comedies.

Here He Is (Two Parts).
Oh, Daddy (Two Parts).

Sun-Lite Comedies.

Baby! Baby! (Two Parts).

RADIOSOUL FILMS.

You and I. R-310; C-R, Vol. 49, P-860.

SALIENT FILMS, INC.

The Shadow (Muriel Ostriche).

M. B. SCHLESINGER.

Things Men Do. R; Vol. 49, P-628.

SUNRISE PICTURE CORPORATION.

The Price of Silence (Peggy Hyland). Vol. 48, P-150; C-R, P-282.

TRI-STAR PICTURES COMPANY.

Dazzling Miss Davidson (Marjorie Rambeau).
How a Woman Loves (Marjorie Rambeau).
She Paid (Marjorie Rambeau).
Mrs. Balfame (Nance O'Neil).

WESTERN PICTURES EXPLOITATION.

A Dangerous Pastime.
That Something. R-758.

WILK AND WILK.
(Lee Kids Comedies)

The Circus Imps.
The Dixie Madcaps.

WISTARIA FILM COMPANY.

Forbidden Love (Six Reels). R-757, C-947.

WORLD FILM CORPORATION.

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757.

PROJECTION

By F. H. RICHARDSON

What Do You Know?

By what rule would you go in determining if your projection room service wires were too small and whether it would pay to replace them with larger ones?

Not your business? Well, I cannot agree with that view, because it is the business of a man to understand that which he handles in his profession and if he does not understand it he is not able to work efficiently.

Your employer does not expect you to understand such matters? True, because he KNOWS you do NOT, and the fact that you know so comparatively very little is the reason he places such a low value on your services.

KNOWLEDGE IS POWER!

A Valuable Chart

We present herewith a chart compiled by L. Davis, New York City. We gave the matter of its publication considerable thought because it is one of those things that may kick both ways.

However, one cannot refuse publicity to something really useful merely because some may abuse it. The merit of this chart is that it instantly visualizes the amount of time necessary to run each reel under any given condition.

Suppose, for instance, you are giving a two-hour show and have a nine-reel program. A glance at the chart shows that this will require an average of 13.3 minutes to the reel.

On the other hand if we have a two-hour and twelve minute show and an eight-reel program that would be 16.5 minutes to the reel, or if in the same time we propose to run twelve reels they would have to be run at the rate of eleven minutes to the reel. A chart of this kind will be useful to the manager and also to the projectionist.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department, remit one dollar.

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Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

A Controversy

A New York City projectionist, who desires his name suppressed, says:

Dear Brother Richardson—I do not like to impose on your good nature, but for the sake of settling a controversy will you please answer the following:

Have consulted hand books, also all available issues of the projection department. The question is, what is the approximate average number of showings of film? I appreciate the fact that this will be an opinion only, and one which will probably be disagreed with by many.

I, however, value your opinion highly enough to be quite willing to back it up, if you will express it.

Page 208 of the handbook, "Life of Film," is for storage purposes only. What I want is how will a film last when in use? That is to say, what is the average number of times it can be used?

In the November 13, 1920 issue of the projection department, using your one per cent. figures (average 100 days' life) and figuring this at eight showings a day, would give 800 showings, which, of course, is only approximate.

My opponent and his informants have said an average of 66 2/3 showings per print. You may readily see why he is my opponent.

Your article November 13, 1920 is all that could be desired along these lines. I feel that film men might well have a copy in letter form sent to every exhibitor that a postage stamp will reach, in case the article has been conveniently overlooked by some.

If what I ask is off your regular track, advise, if possible, where the information may be obtained.

Cannot Add Much

Well, brother, I looked over the article in the November 13, 1920 issue and don't see that I could add much of anything to it.

I have talked with representatives of five or six of the big producers, and have obtained five or six radically different opinions on this particular point.

Mr. Zukor told me that, in his opinion reels of film would last eight or nine months, which according to my own observation is not possible, unless they be used in very bad condition.

On the other hand another big producer who has been in the business almost since its first inception (I refer to Mr. Smith, of the Vitagraph) told me that he did not believe the average life of film exceeded sixty days. His was the lowest and Mr. Zukor's the highest estimate. The estimate of other producers, all of them big men, ranged between ninety days and six months, only one putting it as high as half a year.

I do not feel that it would be possible to go further than I did in the article in question. In that article you will note that I estimated the damage to a film when projected under right conditions at 1/10 of one per cent., which means that it would only be damaged one per cent. in ten showings, or in the average theatre in about three days.

If it is damaged approximately one per cent. in three days, and we can allow a total of 30 per cent. damage before it is finally relegated to the scrap heap, that would, you see, only make the life of a film ninety days. I believe, however, that ninety days is entirely too short for film run under proper conditions. In fact, I know it is, because I have myself seen film projected twice a day for six months and found it to be in first class A-1 condition at the end of that time.

I am sorry, but frankly I do not know what the answer to your question is;

NOTE (1) THE TIME PER REEL IS APPROXIMATE AND MAY BE VARIED BY PROJECTIONIST, BUT THE TIME PER SHOW, MUST BE KEPT WITHIN SCHEDULE LIMITS AS SHOWN.

NOTE (2) IF SLIDES ARE USED THE TIME IS INCLUDED IN THE SHOW.

12 TO 11 P.M.

NOTE (3) WHEN RUNNING 4½-5½ SHOWS BEGIN WITH FEATURE, MAKING TIME AS SCHEDULED WHEN RUNNING 6½ SHOWS BEGIN WITH THE FEATURE, PROVIDED THERE ARE NOT MORE THAN 5 REELS TO FEATURE.

TIME PER SHOW

No. REELS	3 HRS. 40 MIN	2 HRS. 45 MIN	2 HRS. 27 MIN	2 HRS. 12 MIN.	2 HRS.	1 HR. 50 MIN	1 HR. 41 MIN.	1 HR. 34 MIN
							12.00-12.54	12.00-1.36
					12.00-1.00	12.00-1.50	12.54-2.35	1.36-3.10
			12.00-1.12	12.00-2.12	1.00-3.00	1.50-3.40	2.35-4.16	3.10-4.44
		12.00-2.45	1.12-3.39	2.12-4.24	3.00-5.00	3.40-5.30	4.16-5.57	4.44-6.18
	12.00-3.40	2.45-5.30	3.39-6.06	4.24-6.36	5.00-7.00	5.30-7.20	5.57-7.38	6.18-7.52
	3.40-7.20	5.30-8.15	6.06-8.39	6.36-8.48	7.00-9.00	7.20-9.10	7.38-9.19	7.52-9.26
	7.20-11.00	8.15-11.00	8.39-11.00	8.48-11.00	9.00-11.00	9.10-11.00	9.19-11.00	9.26-11.00
	(3) SHOWS	(4) SHOWS	(4½) SHOWS	(5) SHOWS	(5½) SHOWS	(6) SHOWS	(6½) SHOWS	(7) SHOWS
(7)	—	—	—	—	—	15.7	14.5	13.5
(8)	—	—	—	16.5	15	13.7	12.7	11.8
(9)	—	—	16.3	14.7	13.3	12.2	11.3	10.5
(10)	—	—	14.6	13.2	12	11	10.1	9.4
(11)	—	15	13.3	12	10.9	10	9.2	8.5
(12)	—	13.7	12.2	11	10	9.2	8.5	—
(13)	—	12.7	11.3	10.1	9.3	8.5	—	—
(14)	15.7	11.8	10.5	9.4	8.5	—	—	—
(15)	14.6	11	9.7	8.8	—	—	—	—
(16)	13.7	10	9.1	8.2	—	—	—	—
(17)	12.9	9.7	8.6	—	—	—	—	—

TIME PER REEL IN MINUTES

L. DAVIS. 181 E. 104 ST. N.Y.C.

PROJECTION CHART

As submitted to the Projection Department by L. Davis

neither do you, neither, I think, does your opponent. The only possible way of securing an answer would be for four or five large exchanges to keep a careful record over a period of say one year, giving the total number of showings of all films, and all data necessary to such a record and this, I am afraid, won't be done for a long time to come. Personally I very much doubt if the average life of film as it is used now exceeds ninety working days by very much. The figures of your opponent would only have it last a little more than twenty days, if we allow three showings a day and work the film every day.

Well, Well, Well!

Talk about ghosts. Well, well, well, look who's here. A no less person than our old friend, Touro Glucksmann, of Local 293, New Orleans, Louisiana, from whom we have received no communication for pretty close to three years. Thought he had fallen into some big, deep hole and pulled the hole carefully in after him.

Here is his excuse for re-entry into the spotlight of printer's ink:

When in need of a hub, one can easily be made from a piece of old film, as follows: Wind film on the mandrel of the rewind to the desired size. Remove same as you would any reel hub and cement the end, after which, using a pocket knife, make a slot in the outer layer so as to catch or hold the film.

This style of hub avoids the giving of your reels or your wood or metal hubs to people who bring films for projection minus the reel.

Not Quite Clear

Frankly, I am not quite clear as to the why and wherefore of Brother Glucksmann's idea, because whereas he may be a very good projectionist, his literary efforts are sometimes not exactly easy to understand.

It is quite evident that a reel hub could be formed in the manner shown, but we don't quite grasp the why and wherefore of the need of such a hub, nor do we believe old film would very often be available for such purpose, except possibly in an exchange.

But, anyhow, Glucksmann has at least tried to help, which is a darned sight more than some of the rest do who get continued value from the department without ever contributing one single solitary thing thereto.

We will ask Mr. Glucksmann to convey to the men of Local 293 our best respects, and to tell them the editor of this department has not forgotten the very pleasant time they gave him in the city of New Orleans some years ago.

Watch 'Em Close

Cecil W. Wallace, projectionist Queen's Theatre, Hamilton, Ontario, sends his solution of the question, "What Do You Know," March 26th issue. He figures that the cost of the voltage drop would be $81.97+ per year, and that this loss would come out of the pocketbook of friend boss; also "this drop in voltage would cause a loss of several amperes at the arc, and would heat the line, though not dangerously. By substituting No. 1 wire for the No. 6 the voltage drop would be reduced to 2.2476020 volts or 2.47+ per cent. drop."

I have not checked over Brother Wallace's figures. The publication of his solution is merely to show that there sometimes is more in the question than appears on the surface, and that those answering questions should be very sure they have considered all angles of the matter under consideration.

The Question Arises

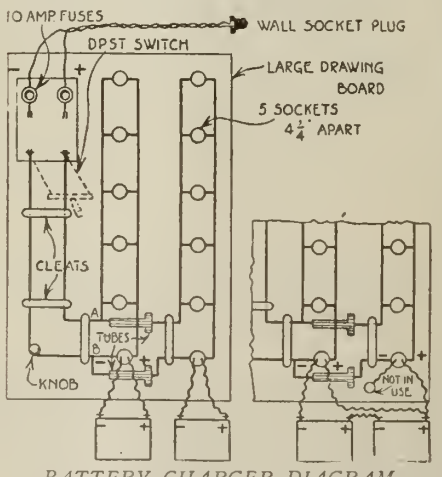
Taking the question in March 26th issue, presuming Brother Wallace's figures to be correct and that the loss through voltage drop would amount to the sum named per year, the question arises would or would not friend boss be the sufferer.

Supposing current is taken directly from the line through adjustable rheostats. How about that, Brother Wallace? Didn't think of that angle of the matter, did you? Please understand I am not criticizing, but only pointing out the fact that these questions often present more than one angle. You have given evidence that you understand broadly the proposition involved. That part is all right, but, as before pointed out, you overlooked one very important item. But after all your conclusion that the wires should be larger is quite correct, because it most decidedly is not good practice to overload wires until the heat is raised above normal operating temperature.

If current be taken through an adjustable rheostat, under the conditions named there would be no actual money lost insofar as energy registered on the meter be concerned, but it is not good practice to use the service wires for voltage reduction purposes, at least to an extent which will heat them above normal operating temperature.

Battery Charger

This department is frequently asked for instructions as to battery charging. On page 114, February issue Popular Science monthly, Robert A. Chandler gives full, detailed, illustrated instructions for constructing a very good battery charger, diagram of which is herewith reproduced.



BATTERY CHARGER DIAGRAM

Such a board can easily be constructed by any one having fair electrical knowledge. It is comparatively inexpensive, and may be used either to charge one or several batteries at once. With 32 c. p. carbon lamps the capacity of the board shown would be about ten amperes. With 16 c. p. carbon lamps it would be about five amperes. By using one or more lamps any desired amperage within the capacity of the board may be obtained, and by increasing the number of lamp sockets greater capacity may be had. It is designed for use on 110 volt lines, but by using lamps of other voltage it may be used on lines of other voltage.

Copy of the above named magazine may be had by addressing Popular Science Monthly, 225 West 39th street, New York City, if you cannot get it at your news stand. Ask for February, 1921, issue.

Baird Repair Parts

There is an occasional inquiry as to where Baird repair parts can be had for the Baird projector.

The address of the company is 31 Runyon St., Newark, N. J.

Amusing

The editor of this department is in receipt of a most interesting letter from a Chicago projectionist, who merely identifies himself by the statement that he is a "member of local union 110." He sets forth his answer to the question on page 317, March 19 issue, and other things as follows:

Answer to No. 1, 28%, which is scratched out and 53% penciled in. Answer to No. 2, 7¾ inches diameter. These are approximate only, but near enough, I believe, for the purpose. Forty-seven per cent. is lost by increased area, the same light to cover both 4¼ and 5⅜ diameter condensers.

He then boastfully says: "Next question, please"!

Then a Laugh

He then gives us a laugh by the following decidedly foolish line of conversation:

I would like to see you extend the twenty dollar offer further, to the end that we might all partake of these riches.

Give any five questions each week. You might then have to take up real operating for a living, instead of spongeing off the knowledge that the operators of the country furnish you with for nothing—to fill the space under "Projection Department," which makes you your living. *I grant that your work is useful* (italics mine.—Ed.), but who in hell writes it for you? * * *

With reference to Mr. Auerbach, i. e., not one (outside of Griffith) dared tackle this problem. Will it get me anything if I did? Would the man I write for grant me one penny more for knowing anything (above what I do) * * * One question: As to the handbook, why not publish a supplement each year, giving new dope and changes required in old. I have one of your first edition—the paper covered ones of about 32 pages.

At the start I was only going to answer your fool quetion, but look what it has led to! But as I write only once in four years I am sure you will pardon the intrusion. If you use my answer, kindly separate the reply from the rest of the letter and publish the former only.

Nothing Doing

Nothing doing, Chicago. By failure to sign your letter you lost all right to make a request of that sort. Also may I be permitted the remark that it is not exactly the brave thing to say things in criticism, and then omit signing your name. I am going to use your letter to show what an ass a man can make of himself when he is turned loose with a pen and ink and no muzzle.

In the first place, if the question is such a "fool" one, why did you not answer it correctly; also why ask for the "next question please" until you have correctly answered the first?

If you know so gosh danged muchly much you should have caught the fact that there are two entirely separate questions involved in the question under consideration, and that the words "Put in another way" have no right place in the question.

It was not my purpose to ball you up by inserting them. It was purely an error. I don't blame those who have not caught the contradiction in the question itself, and who have answered modestly and in good faith. But you were Mr. Wiseheimer Knowitall. It was ALMOST beneath your dignity to answer such a childishly foolish, not to say entirely silly question.

Publication Withheld

As to the question itself, I shall withhold publication in the correct solution to give such of those who have answered it in good faith the chance to file an amended answer, though if they are unable so to do I shall not hold that against them. All of you, including Chicago, have given evidence that you at least understand a part of the underlying principle, and that part which is to an extent within your control. In re-reading the question just leave out the words "Put in another way." I would not have criticised Chicago had he not

Machines used in coating

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are so astonishingly accurate that the variation in thickness of a roll from end to end may be less than 1-2000 of an inch—*never* more

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

adopted the "up stage" attitude and a supercilious air. I have always held it good to gently remind men of that sort that they really do not know more than half (maybe not more than one-eighth) of what they think they do.

I did not quote nearly all Chicago's letter. He expended three whole pages thereof in explaining that he really did invent something like fifteen sixteenths of projection all by his little lonesome, yet—and it is to smile—he still lays claim to being no more than "operator"—the attendant of a machine.

As to his grouch because we actually allow projectionists to set forth their ideas and help in the conduct of their own department, why you will note he says at the end that he "grants our work is useful." But wants to know who writes it for us.

My Secretary Writes It

Umph! Bella La Rose, my secretary, writes most of it, though it is true I tell her what to write. As to his remarks concerning the employer not granting him one penny above what he gets because of higher knowledge, well if that logic is good logic then we might all just as well quit studying.

But thank God such drivel is NOT good logic, as is proven on every hand, and will be proven very generally in projection when the knowledge of projectionists rises to the point where they have real claim on the employer because of advanced knowledge. As it is today very many of those projectionists who have made real effort to study and advance through knowledge have succeeded in securing either better positions or better pay for the same position.

Why the Space?

Why do I give space to such a letter as this, do you ask? Well, for two or three reasons.

First because it really makes men think to see such nonsense as Chicago sets forth in print. Second because it gives diversity and interest to the department. Third to illustrate the fact that I do not always print just the nice things said about myself, and fourth to show how really idiotic such talk is.

Chicago local union 110 contains some very excellent projectionists. None better; also Chicago local union 110 contains some fearful dubbs, none worse.

From Dave Chaney

Our old friend, Dave Chaney, whose acquaintance extends pretty well over the United States, and who is known to and by every projectionist in the Greater New York territory as one of the boys who did not come out of the late world argument with unimpaired health, is now in the National Sanitorium at Johnson City. I have just had a long letter from Dave. He writes interestingly. Here are some excerpts from his letter:

Dear F. H.—Please thank the Chalmers Publishing Company for having sent me the Moving Picture World. It has been my sole means of keeping in touch with the business with which I have for so long been connected. I have been here about five months, which has seemed much longer because of the fact that I have no one with mutual interests with whom to talk.

There is a so-called theatre here, but after attending one performance I have concluded the title theatre is a misnomer. Fortunately I had a flashlight with me and was thus enabled to see that there was a picture of some kind on the screen part of the time, though for the life of me I could not tell what it was all about.

Some enterprising party, realizing that Johnson City was being cheated out of the money spent for amusement, announced his intention to erect a 2,000-seat theatre here, whereupon almost immediately the present manager of the Majestic and Edisonia placed the two houses under the banner of the S. A. Lynch Enterprises, and it is thus made possible that Johnson City may yet see some honest to Gosh shows.

They Are Old Friends

We have a very nice little theatre at the sanitorium, but the films are old, and as I have myself shot most of them at a screen at one time or another I am unable to work up much enthusiasm, although the projection itself is fair. They have a Powers 6 A projector, 235 volt D. C., and project about a ten-foot picture.

From accounts of the various shows that I see the business seems to be coming into its own and as one of the old timers I am pleased to see that.

The days when the exhibitor (?) gave an "operator" $150 worth of second hand equipment and then proceeded to make a fortune at the expense of the public appear to have passed.

God speed the passing, say I. Well, I will bring this effusion from the land of moonshine licker and professional prohibition agents to a close, incidentally adding that, speaking of moonshine, the stuff they are selling here for $12 a quart in fruit jars is so near pure alcohol that if you let it run down your chin it evaporates before it reaches your necktie. And potent; oh boy!

There is also an excellent demand for hair tonic, flavoring extracts, shoe polish, Tanlac and anything else with even the suspicion of a kick including "automatics!"

Glad to Hear from Dave

David, old boy, is one of the old timers, and we are mighty glad to hear from him. We are sure his letter will be read by thousands of friends who wish him well.

We trust the physical disability will soon disappear, and that we will have him back in New York ere long.

There is one thing that we don't quite understand, however, and that is why there should be any demand for shoe blacking for beverage purposes if 90 per cent. alcohol is at all plentiful. Maybe David was moonshining a little himself when he wrote that.

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Excellent New Reel

The Neiss-Waner Company, Pittsburgh, Pa., has sent to the department one of its new reels with a request that we examine the same and express our views with relation thereto.

This is a service we are very glad to render to the industry and to our readers since any improvement in equipment is directly for the benefit of the industry and in the interest of the users of equipment. We have always conceived it to be one of the most important duties of a department of this kind to examine, test and pass judgment upon various kind of equipment.

The Neiss-Waner reel has a hub of the most substantial solid construction of any we have examined to date. It consists of a metal shell about 1¾ inches in diameter. This shell has five prongs or lifts on either side which slip through five slots in the hub side and are bent down to clamp the whole together.

There is nothing remarkable in this except the gauge of the metal, both the shell and the sides of the hub being almost 1-16 of an inch in thickness.

Around this hub is placed a band of rubber of very substantial thickness on the surface of which are rubber teeth just like the teeth of a sprocket. This band is by a very ingenious arrangement, clamped firmly to the hub, but although held firmly in place it is very easily and quickly removed should the occasion present itself.

This is an ingenious arrangement indeed because the projectionist has only to lay his film in whereupon it will be gripped by the rubber teeth and a single turn of the reel will attach the end of the film firmly to the hub, yet in a way which will prevent any possibility of damage to the film when the end of the film is reached in the run-off.

In the center of the hub is a keyhole shaped opening through which a metal shell is placed. There are ten electric weldings on each side which hold the side discs to the hub discs. These give rigidity to the reel.

The sides of the reel are of very substantial construction. The metal is heavy; also it is heavily imposed and around the edge is a wire ring over which the edge of the reel is turned and pressed down thus making a finish.

The edges of the opening of the reel are turned downward in the stamping which obviates any possibility of injury to the film.

The Neiss-Waner Company says: "We shall not attempt to compete with the junky stuff now passing current as reels as you can see that it costs as much to make our hub or one of the sides of our reels as it does to make a whole reel of ordinary construction such as are now on the market," with all of which the editor very thoroughly agrees.

The Neiss-Waner reel is a substantially well made article and as such we are glad to welcome it to the market because there is a tremendous amount of damage done to film through reels whose only possible recognition is that they are cheap in first cost though God knows they are not cheap in anything else. These reels are heartily commended to projectionists as being excellent for projection room reels. I am sure you will all like them.

Amusement Supply Moves

The rapid growth of the Amusement Supply Company in Chicago has necessitated another move on the part of this concern, which has taken up new quarters at 740-742 South Wabash avenue. Only a year ago offices in the Consumers' Building were opened, due to increased business, and now these have been outgrown. New goods as well as new quarters are now urged as an inducement for visits from exhibitors.

Why the best theatres use Westinghouse

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Conducted by E. T. KEYSER

The Lobby of Loew's Cleveland State Is One of the Finest in the World

THOSE who have followed the general tendency toward elaborateness in recently designed picture theatres of the larger types have been impressed by the amount of space now devoted to lobbies and stairways and the richness of the material utilized in these portions of the house.

A striking example of this is afforded by the $2,000,000 four-thousand seat State Theatre, built by the Loew interests at the triangle formed by the intersection of Euclid avenue, East Fourteenth street and Huron road, Cleveland.

The lobby of this house is a show place. It has a width of forty-five feet, is one hundred and eighty feet in depth, and among its architectural features are a mammoth fire place, a grand double stairway and mezzanine. On the walls are four great mural paintings, each measuring twelve by fifty feet.

Lobby Floor of Marble

The lobby floor is of marble and the elaborate furniture, decorative palms, goldfish tanks, and aviary of canary birds and parrots, combined with a five-piece string orchestra, make the entrance to the State Theatre strongly resemble the lobby of a magnificent hotel.

In fact, this house has the reputation of posessing the largest and most luxurious lobby of any theatre in America.

Once in the theatre and through the double doors heavily studded with art glass, the feet of the visitor sink in the carpet of Italian red, which harmonizes with the draperies. The main drapery also is of Italian red fringed with gold.

There are two special draperies on the side walls of black and gold, with only the valances in red. Two more murals are to be seen, one at the foot of another double stairway leading to the mezzanine, and another on the sounding board. The auditorium proper is one hundred and twenty-five feet wide by one hundred and eighty feet deep. The balcony has a front section of box seats.

The Color Scheme

The color scheme of the theatre follows the middle period of Italian Renaissance. It is of cafe au lait gold combined with Italian reds and blues.

The back of each seat is covered with red plush, and the walls with red brocaded velour. There are five aisles upstairs and down and a total of forty-five exits.

The electric fixtures follow the general decorative scheme. The main dome represents a sunburst. Skirting the mezzanine and promenade is an eight-foot wainscoting, with panels and columns of mahogany. There are two ladies' rest rooms and two men's club rooms.

The stage setting is a magnificent picture. The pilasters are decorated in soft colors, overhung with a sunburst ceiling of gold colored satin. Three French windows are backed by a sky blue cyclorama. The theatre has a three-way lighting system, which permits of many beautiful combinations of coloring. There are five distinct shades, with dimmer control.

Largest Sign in Cleveland

The electric sign on the front of the building is the largest in Cleveland, being six feet wide and fifty feet high.

The orchestra numbers forty and is under the leadership of H. L. Spitalny.

The manager is George Dumond. The projectionists are Cedric Glenn and H. O. Friedland. Jack Kuhn is district manager for the Cleveland theatres under the Loew management.

The projection room contains two Simplex Type S projectors, with Speedco arc controls and Simplex motor rewinds. The lobby has a number of three-sheet size frames, all made on the job by the Newman Mfg. Co.

Simplex Shines In Washington Society

It was a Simplex projector that screened Fox's "Over the Hill" for the entertainment of the Washington Racquet Club and a distinguished gathering of statesmen, military men and diplomats.

The screening was given recently in the Hotel Willard ball room and the sixteen foot picture was projected one hundred and fifty feet with excellent definition.

GRAND STAIRWAY AND LOBBY OF LOEW'S CLEVELAND STATE

The richness of the material and furnishings of these portions of the house is typical of the modern trend in picture theatre equipment

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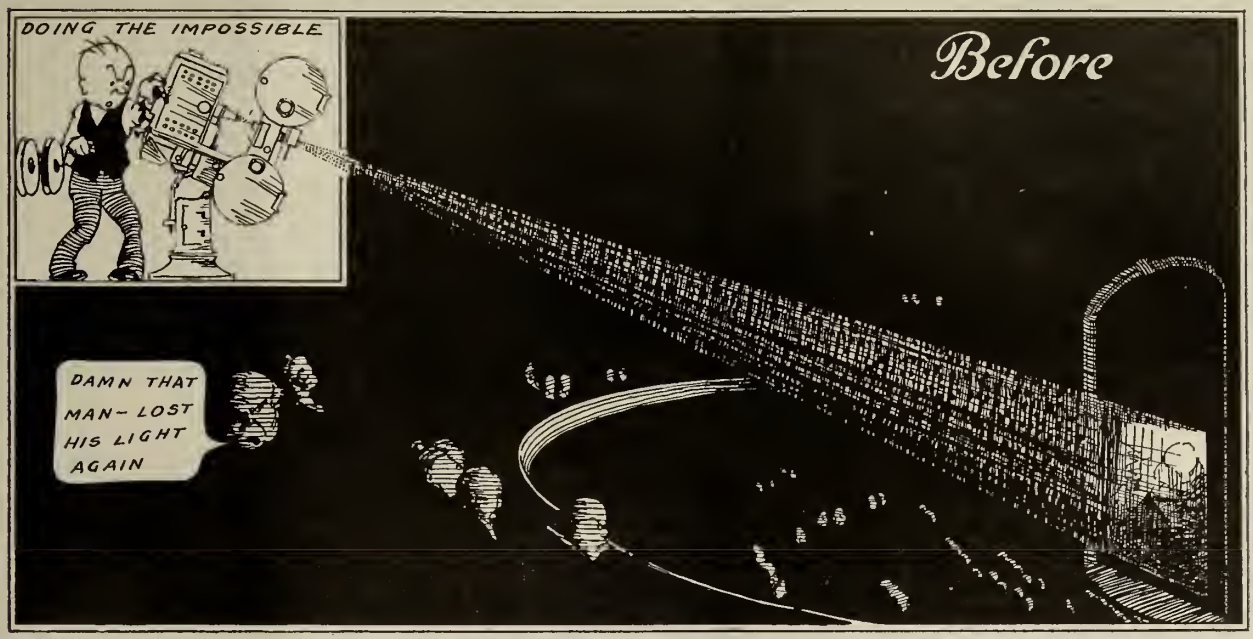

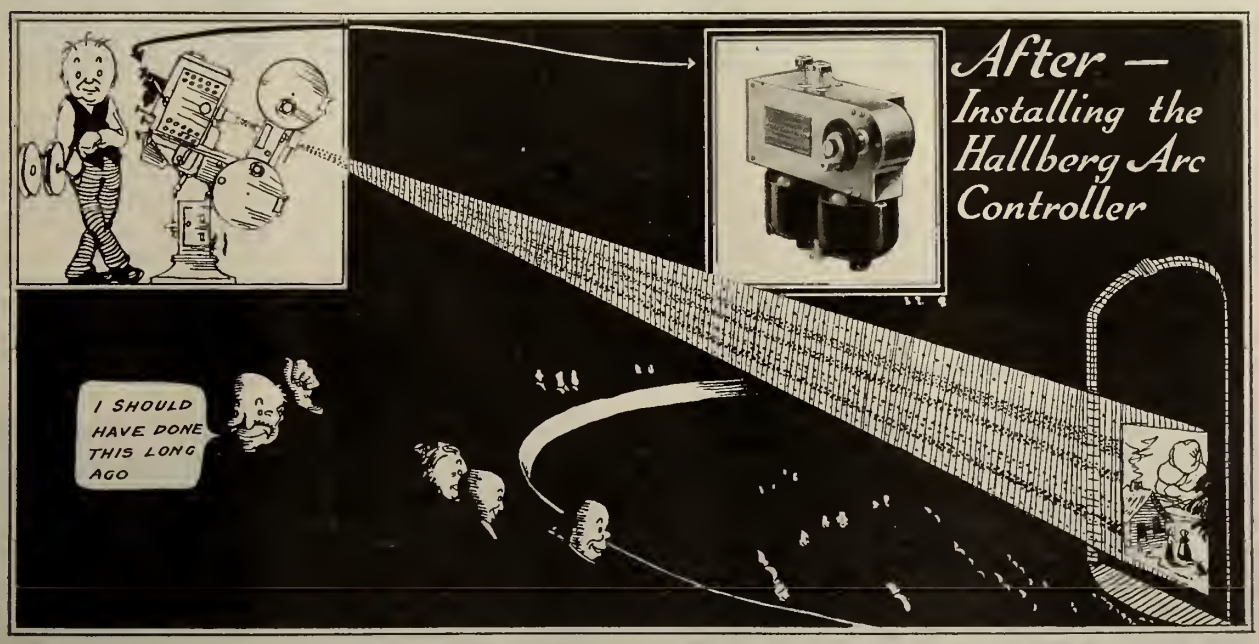

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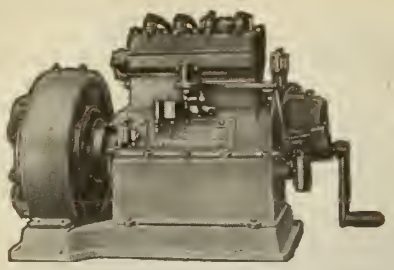

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22166	Moving Picture by States per M	$5.00
1219	Film Exchanges, for List	7.50
196	Manufacturers & Studios	3.50
419	Machine & Supply Dealers	4.00
3674	Legitimate Theatres U. S. & Can.	25.00
810	Vaudeville Theatres	7.50

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How Tests by Inventor Glantzberg Developed Typhoon's Cooling System

ONE has to but look at the accompanying illustrations to see the remarkable changes which time and much hard work have brought about in Typhoon design and construction. The first illustration shows one of the earlier types and one which might truthfully be likened unto and referred to as a "square-rigger," representing at the time of its manufacture the very last word in fan construction, both in size and design.

Compared to present-day Typhoons it is but little more than average size and a back-number in design and construction, as is evidenced by the "Super-Typhoons" shown in the other illustrations.

The original Typhoon as shown was known as the "drum-type," and is entirely distinct from later models in that with the former, much of the current of air generated was thrown against the deep ring set almost at right angles with the blades; this causing much of the air to be thrown against the ring, where it was caught up again and again by the tips of the blades, creating much noise and throwing unnecessary weight upon the blade at a vital point, and causing excessive waste of power.

This type generated a goodly current of air, which almost any fan will do if given plenty of power, but it didn't deliver the air where it could be used—it being pretty well demonstrated that but few at least, of the theatre patrons of today are enjoying the maneuvers of the screen kings, queens and jokers from seats upon the periphery of the cooling system—preferring to sit where the Typhoon delivers the breeze—in the house.

Developing Cone-Shaped Type

Through exhaustive tests and experiments the inventor developed what is known as the "cone-shaped" delivery of air, in which the air is picked up by the Typhoon-shaped fan-blade, and delivered without noise or vibration with a minimum of friction.

A cast iron ring of sufficient and proven weight and depth, around the circumference of the fan, amply absorbs the vibration caused by the revolutions of the drum, and at the same time reduces the air friction at this point to an almost irreducible minimum.

The idea of the "Twin Set" as shown developed from tests made in an altogether different manner from that of which the lay mind would expect. Certain tests were being made in which the Typhoon type was literally "pitted" against other types; the test being made by setting the fans in pairs, opposed, with equal power applied to each. The fans were mounted in boxes, blowing one against the other.

In this manner the most efficient fan was easily determined; the superior type would blow the air right through the inferior type.

Typhoon's Pinnacle

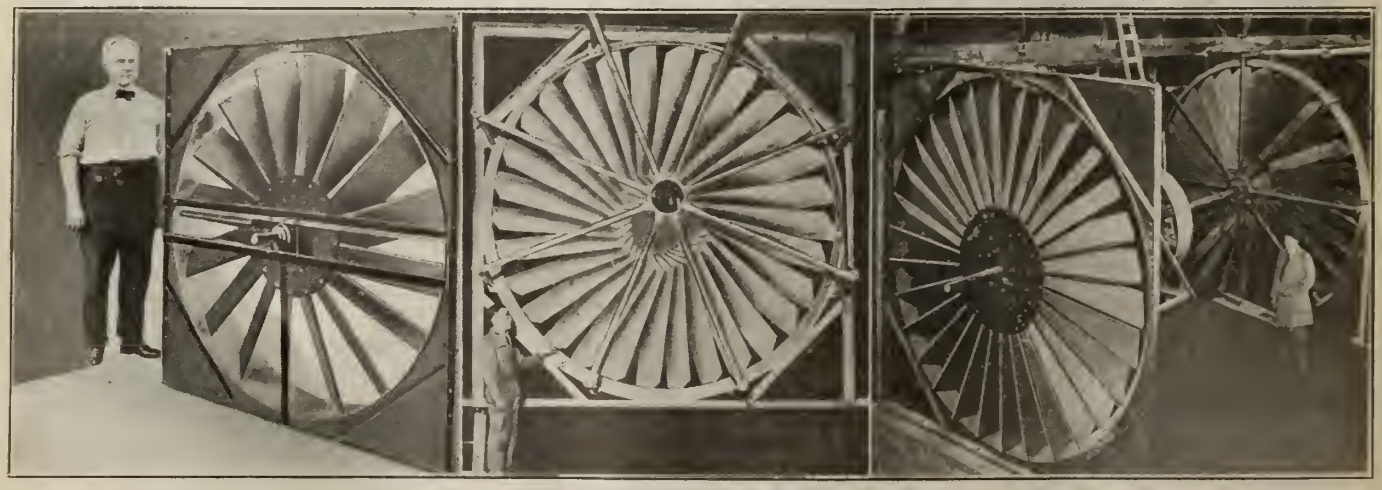
The Typhoon "Twin 12's" of twelve million cubic feet capacity per hour, shown in the illustration represent the very pinnacle of Typhoon fan development and one given to the practice of hyperbole might, excusably, refer to them as "Super-Typhoons" or "Dreadnaughts of the Air"; with the Typhoon Company they but represent cooling system development, spoken of in small letters, but representative of a COOLING SERVICE which speaks loudly enough, for itself in thousands of theatres throughout the country; with the superlatives being added both by the theatre owners and patrons.

In a test made recently the Typhoon Cone-shape fan delivered 140,000 cubic feet per minute, using a 30 horsepower motor.

Motion Picture Studio for a Kansas School

A motion picture studio for the making of educational pictures will be installed at the Kansas State Normal School and will be ready for operation by next September, according to Carl W. Salser, director of extension service for the Kansas Normal.

"The studio will be used by instructors in the Kansas Normal to make pictures illustrating the subject matter of their courses and the best methods of procedure in classroom teaching," Mr. Salser explained. "Such subjects as history and geography are being vitalized today by means of slides, charts and films. We will use our motion picture equipment to photograph classes and instructors at work, showing the best methods of working. The films will be furnished to schools throughout the state for their use in both grade and high school work."



THREE STAGES OF TYPHOON DEVELOPMENT
At left, the original model; in center, the present type; at right, a set of Typhoon twins

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The Broadway Theatre of Boston which is illustrated above is just one of the many fine theatres with seats upholstered in Fabrikoid. We will be glad to send samples of Fabrikoid and more detailed information.

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THERE are two varieties of supply houses, one waits for the business to come along, the other devises methods for digging it up.

The General Supply and Repair Company of Portland, Oregon, Power's distributors, belongs in the latter and active class, and the friend-making method described in its communication printed below is well worthy of imitation.

Editor Technical Dept.,
Moving Picture World.

We believe you will be interested in a short trade report on the system we have inaugurated in our office for the benefit of the exchanges and exhibitors throughout our territory.

First, we have opened our doors to the out-of-town film tradesmen to the extent of writing an invitation to each manager to have all telephone calls, telegrams and correspondence come to us here, where we will dispose of it as advised.

Special provisions have been made for each man to interview his prospective customer and sign the contracts on our desks. But that's not all.

It has always been the custom of the firm to send our man at regular intervals to the various theatres to make mechanical adjustments in the operating rooms, free of all service charges whatsoever. Many worried exhibitors have found our timely call a saving of many dollars.

Obviating Unnecessary Trips

Slight adjustments are likely to be made that would otherwise have cost a great deal in time and money for experiments. However, we have found our system weak for the reason that an unnecessary trip is frequently made to theatres that have perfect projection, and who do not need our assistance, while those really in need are passed up.

This is where the co-operation comes in. Exchanges weekly suffer a loss of hundreds of dollars through torn and damaged films. With this fact in mind we have written the manager of all local exchanges requesting a report on any such film that comes into his office.

Immediately upon receipt of this report we will send our man to investigate, and no service charges whatsoever are placed against the manager, or the company in question.

Should any material replacement be necessary, that, of course, is optional, but we have found that an exhibitor is usually glad to pay a slight fee, if necessary, when he realizes that it is going to save him double the amount in the long run.

Our little system is working wonders, and we would like to have all distributors know how much can be done for all concerned through this method of hand-in-hand co-operation.

Yours very truly,
GENERAL SUPPLY & REPAIR CO., INC.
Per Matthew Aparton.

Pittsfield, Mass., House Is Planned by De Rosa

Pittsfield, Mass., is to have a new $200,000 picture theatre and music palace. The Majestic Theatre Company is to develop, in co-operation with Arthur A. Mills, the property owned by Mr. Mills on the east side of North street, the city's business and principal thoroughfare.

This project has been in formation for the past three months. Calvin H. Ford, president of the Majestic Theatre Company, made the announcement. Eugene De Rosa, of New York City, has prepared the plans. Building operations will commence on July 1 at the latest with the expectation of having the theatre ready for an opening early in the fall.

The new building will be erected with a view of having the interior resemble to a great degree the Rivoli in New York City.

No Balcony in House

There will be no balcony in the house. The tentative plans call for a seating capacity of 1,400 seats. From the street to the rear of the last row of seats there will be a distance of 200 feet which will be fitted in elaborate fashion as a long lobby arranged in parlor fashion with sofas, lounging chairs and paintings.

Something new in seating arrangements is promised in the placing of stalls accommodating ten persons each. These will take the place of boxes and be built along the side walls.

Between the projection booths and the auditorium there will be an 18-inch solid brick wall. Three projection machines will be installed.

The tentative plans call for a roof garden with an elevator to convey the patrons to this part of the structure.

Diamond Theatre Company Incorporates in Duluth

Incorporation of the Diamond Theatre Company, Duluth, Minn., was announced this week. The incorporators are J. B. Clinton, S. J. Blackmore, C. P. Myers and E. A. Blackmore. The management of the Liberty Theatre, Duluth, will be taken over May 1 by the new organization and its name changed to the New Diamond Theatre.

Present plans of the company contemplate the immediate razing of the old Diamond Theatre. This will be followed by the construction of a modern house on the old site. The theatre has been under the control of the Blackmore brothers for four years. The new organization will not affect the other houses of the Blackmore string, which comprises the Capitol, Superior, Alhambra, Tempest and Empress theatres, West Duluth.

Warwick Theatres to Be Elaborately Improved

The Warwick Theatre of Kansas City will soon be enlarged. Alterations and improvements to cost $75,000 will be begun about the last week in May. The plans include a new ornamental front of terra cotta and stone, with elaborate marquetry. Fifty-two feet will be added to the rear of the building to make room for three hundred additional seats. The ceiling will be raised and a balcony containing two hundred loge seats built in. These new seats will increase the seating capacity of the theatre to 1,800.

It is planned also to refurnish the interior and enlarge the stage to accommodate road shows if desired. It is expected all improvements will be completed before October 1.

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The Hoffman-Henon Company Reports the Drawing of Many Theatre Plans

PLANS for the following theatre construction are now being drawn by the Hoffman-Henon Company, architects and engineers, Finance Building, Philadelphia:

Plainfield, N. J.—Owners are Counihan & Shannon; extensive alterations embracing a new balcony, lobby, re-arranging of seats, new front and general decorations; to cost approximately $75,000.

Milford, Del.—Owner is J. E. Lewis of Middletown, Del. A new theatre, 40x175, seating 1,200 with a balcony; approximate cost is $100,000; fireproof construction; brick and terra cotta front; it is to be very complete.

Middletown, Pa.—Owner is J. S. Rogers; alterations will consist of new front, lobby, re-arrangement of seats, decorating, lighting and ventilation.

Hazelton, Pa.—Owners are Weber & Stauffer; extensive alterations to cost approximately $100,000, embracing new balcony alterating entire first floor, new lobby, new front, decorations, lighting and ventilation.

Pottstown, Pa.—Owner is George W. Bennethum; lot 60x168½; new building three stories; stores under; offices above; theatre to seat 1,200 with balcony; fireproof construction; brick and terra cotta; approximate cost, $200,000.

Philadelphia, Pa.—Owners are Stanley Company of America; site of old Bingham House, Eleventh and Market streets; theatre, stores and office building. Very elaborate affair; seats 4,000 with a balcony; plans not approved as yet to extent of publication of details. Approximate dimensions are 156x180.

Philadelphia, Pa.—Owners Stanley Company of America. Site of old Kugler's restaurant, 1412 Chestnut street; size of lot 54x230; approximate cost $200,000; fireproof construction; approximate seating capacity 2,000.

The Lonson Coin Boxes Save Money and Space

The Lonson Manufacturing Company, of St. Paul, Minn., is helping the exhibitor to take care of his money. The Lonson coin box saves time and trouble and banishes the necessity for coin wrappers and canvas bags. It is also a space saver and permits of the biggest day's receipts being stored in the minimum of space in vault or safe.

In addition to these advantages the device obviates the necessity for counting the coin, as each box holds a definite amount of various denominations, thereby acting automatically as a self-counter and aid to change making.

These coin boxes are built to take care of pennies, nickels, dimes, quarters, halves and dollars, as may be desired.

Other products of the Lonson Company are utility coin boxes for wrapped coin as received from the bank, and a combination coin box, which holds change of fifty dollars in asorted denominations of unwrapped coin.

We Made a Bad Break

In the April 30 issue of this department we stated that the Allen Palace Theatre of Montreal would be equipped with three Simplex projectors.

We are in receipt of a communication from George F. Perkins, president of Perkins-Ladd Electric, Limited, Montreal, stating that the projection equipment consists of three type E Power's machines with two 100-ampere Hertner transverters, which are now being installed.

We, who made the break, apologize to the Power's Company who made the projectors and to George, who evidently made the installation.

Simplex New Haven Branch Is Very Busy

The New Haven branch office of the Boston Motion Picture Supply Company, one of the New England Distributors of the Simplex Projector, has proven itself to be an essential wing of that well known New England equipment house.

Located in the heart of the New Haven film district, at 139 Meadow street, it offers the exhibitors of Connecticut a centrally situated supply house and eliminates the necessity of sending to New York or Boston in the event of an emergency, as was the case in former years.

A very complete line of theatre equipment, including Simplex Projectors, parts and all accessories, is maintained at all times at the New Haven branch, which is housed in a large, spacious building, with executive offices, demonstration rooms, private projection rooms and all of the essentials of a well equipped supply house.

Business conditions in New Haven are reported to be exceptionally bright at present and the following are some of the recent installations made by the New Haven office:

Two regulation motor driven Simplex projectors, Gem Theatre, Willimantic, Conn.; two motor driven regulation model Simplex projectors, R. H. Norton's Hall, Guilford, Conn.; two motor driven regulation model Simplex projectors, White City Theatre, New Haven, Conn.; two regulation model motor driven Simplex projectors, Bijou Theatre, Manville, R. I., and two motor driven regulation Simplex projectors, Princess Theatre, Bristol, Conn.

Electrical Products Has U. T. E.-Proctor Projector

The Electrical Products Corporation, 1128 West Sixteenth street, Los Angeles, Cal., has complete arrangements with the United Theatre Equipment Corporation for the exclusive use of the new U. T. E.-Proctor Automatic Projector in that vicinity.

Paul D. Howse, president of the Electrical Products Corporation, made a special trip to New York to complete details. The electrical equipment division of this corporation is in charge of Claude D. Seaman.

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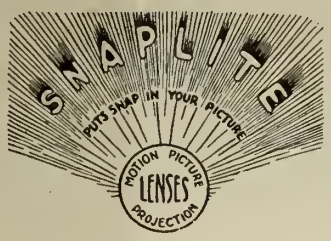

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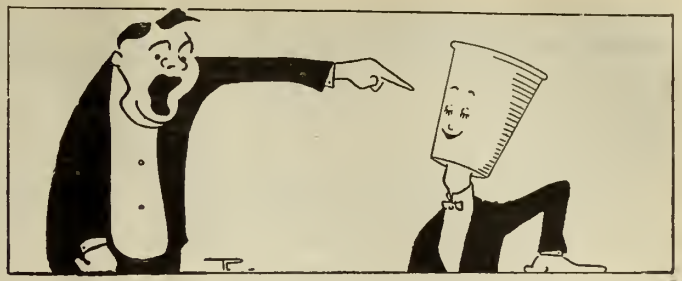

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IF YOU WOULD SELL those theatre chairs, that machine, or other equipment, and at a good price, place an ad in this department. Buyers read it carefully every week.

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THE BEST EQUIPMENT before or after building a theatre is "Modern Theatre Construction," by E. B. Kinsila, because it indicates the best building methods at home and abroad, stressing safety, comfort and ornamentation. $3.00 postpaid. Chalmers Publishing Co., 516 Fifth Avenue, New York, N. Y.

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100 REELS OF WEEKLIES, like new. Each reel includes some scenic and educational pictures, $5.00 each. Jack Mahmarian, 332 Clinton Avenue, West Hoboken, N. J.

FOR SALE—"Dollars and the Woman" (6); "Out of the Night" (6); "Betty, Be Good" (5); "Sporting Duchess" (5); "The College Widow" "Perils of Girl Reporters" (30); "Seven Deadly Sins" (37); Series of twelve "Black Cat," two-reel comedies; also large selection of "Serials," "Features," "Comedies," "Educationals," "Cartoons," etc. Guaranty Pictures Co., 130 West 46th Street, New York City.

YOUR FILM WANTS will be supplied through an ad in this department. It will be read by the men you want to reach.

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ORGAN FOR SALE cheap for cash. Hope Jones style 135. Like new. Act quick. Colonial Theatre, Toledo, Ohio.

MISCELLANEOUS

VALUABLE SERVICE is rendered advertisers under the miscellaneous head, at a low cost, in this department.

Picture Theatres Projected

SPRINGDALE, ARK.—L. C. Gelling has sold Gem (moving picture) Theatre to D. E. Fitton. New owner takes possession about May 1.

HANNIBAL, MO.—T. P. Barnett Company, Arcade Building, St. Louis, is preparing plans for one-story brick and terra cotta fireproof balcony theatre with seating capacity of 1,600, to cost $150,000.

BRIDGETON, N. J.—Louis Linker will rebuild and improve Criterion Theatre and enlarge it so as to have seating capacity of about 1,300. Pipe organ costing $12,000 will be installed.

MONTCLAIR, N. J.—Ernest C. Hinck has plans by W. E. Lehman for theatre to be erected at Bloomfield avenue and Church street, to cost $600,000.

MILLVILLE, N. J.—Syndicate composed of Philadelphia and Camden capitalists has taken over two theatres here and asked permission from city authorities to double seating capacity of one.

NEWARK, N. J.—Max Gold and David J. Hennessey, care Liberty Theatre, Ferry and Van Buren streets, have plans by William E. Lehman, 738 Broad street, for one-story brick, stone and terra-cotta moving picture theatre, 100 by 166 feet, to be erected at Ferry and Merchant streets, to cost $350,000.

NEWARK, N. J.—Ironbound Theatre, Inc., 790 Broad street, has been organized with $100,000 capital to operate theatres, amusement enterprises, etc.

PATERSON, N. J.—Contract has been let for one-story moving picture theatre, 100 by 80 feet, to be erected at Union and Redwood avenues, for H. Grossman, 424 North 51st street, to cost $50,000.

PRINCETON, N. J.—D. Struve, 138 Nassau street, has plans by R. A. Schumann, 932 Lamberton street, Trenton, for alterations and an addition to two-story brick moving picture theatre, to cost $15,000.

*WEST HOBOKEN, N. J.—Irvington Lumber & Door Company, Newark, has contract to erect moving picture theatre at southeast corner Summit avenue and Courtland street, for Roosevelt Theatre Corporation, 150 Summit avenue, to cost $225,000.

BROOKLYN, N. Y.—Isaac Miller, 1663 Union street, has plans by Charles A. Sandblom, 10 West 45th street, New York, for one-story brick theatre, 79 by 140 feet, to be erected at southwest corner Skillman street and De Kalb avenue, to cost $130,000.

HUDSON FALLS, N. Y.—De Witt Nott, Cohoes, has plans by Wetmore & Crandell, Insurance Building, Glens Falls, for moving picture theatre, to cost $50,000.

OZONE PARK, L. I., N. Y.—Thomas F. Malone, 319 Fulton street, Jamaica, has plans by A. P. Sorice, Jr., 363 Fulton street, Jamaica, for two-story brick and stone moving picture theatre, 46 by 114 feet, to be erected at northeast corner Dakota avenue and Railroad Boulevard, to cost $25,000.

TARBORO, N. C.—Building and Grounds Committee has plans by Benton & Benton, Wilson, for remodeling Tarboro Opera House, improving entrance, installing steam heating plant, provide horseshoe balcony, extend and change stage to cost about $15,000.

BREMEN, N. D.—L. L. Devereaux has opened moving picture theatre here.

ASHTABULA, O.—L. O., O. M., C. H. Anderson and H. A. Mack have plans by E. B. Lee, Chamber of Commerce Building, Pittsburgh, Pa., for three or four-story theatre, lodge and store building, to cost $300,000.

DAYTON, O.—Robert Hirsch, proprietor Old Glory (moving picture) Theatre, has taken option on site on South Brown street, between Oak and Patterson streets, for erection new moving picture theatre, to cost about $40,000.

FRANKLIN, O.—William S. Roof is preparing plans for moving picture theatre to be erected here.

ENID, OKLA.—H. Barr and H. W. Smith have purchased Rialto Theatre.

OKLAHOMA CITY, OKLA. — Cascade Amusement Company has been organized with $100,000 capital by Ben Barnett, L. C. Smith and Prentiss Price.

CENTRALIA, PA.—Sabatine Palidore will erect one-story brick or hollow-tile moving picture theatre, 30 by 90 feet.

LANSFORD, PA. — Bailey Amusement Company has sold Arcadia Theatre to Philadelphia syndicate.

PHILADELPHIA, PA.—L. Rappaport has sold two-story moving picture theatre, 36.6 by 100 feet, at 2716-18 Girard avenue, to Mr. Hoffman for $57,500.

SUMMIT HILL, PA.—Bailey Amusement Company has sold Lyric Theatre to Philadelphia syndicate.

PHILADELPHIA, PA.—Frank B. Yates has plans by Ralph E. White, Pennsylvania Building, for one and three-story brick moving picture theatre, store and apartment building, 128 by 230 feet, to be erected at 3325 York road.

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The Barton Organ

BARTOLA MUSICAL INSTRUMENT CO. 59 EAST MADISON ST., CHICAGO, ILL.

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Full of good tips for any Exhibitor who wishes to remodel his house or build a new one.

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NEW YORK
TELEPHONE CIRCLE 1844

April Twenty Third
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Craftsmen Film Laboratories, Inc.,
251 West 19th Street,
New York City.

Gentlemen:-

Ths Motion Picture Dirsctors Association, New York Lodge, sxtends to you its hsarty congratulations upon the speed and the excellsnt results achieved by you in handling of the pictures taksn at our Ball given on April 2nd, 1921 at the Astor Hotel.

Ths negativse of thsse picturss were sxposed at 10:50 P. M. and two hours and five minutss after delivery to you the finished prints were handed to our representativs for projection that night.

We belisvs that you have established a world's record for developing a negative and positivs together with printing and tinting the finished produot and, at ths same tims, turning out a quality of print that would make an excellent first run copy for any house in Amsrica.

Most sincerely yours,

New York Lodge,
Motion Picture Directors Association

Charles M. Seay, Secretary.

The CRAFTSMEN FILM LABORATORIES INCORPORATED
251 West 19th Street
Telephone Watkins 7620
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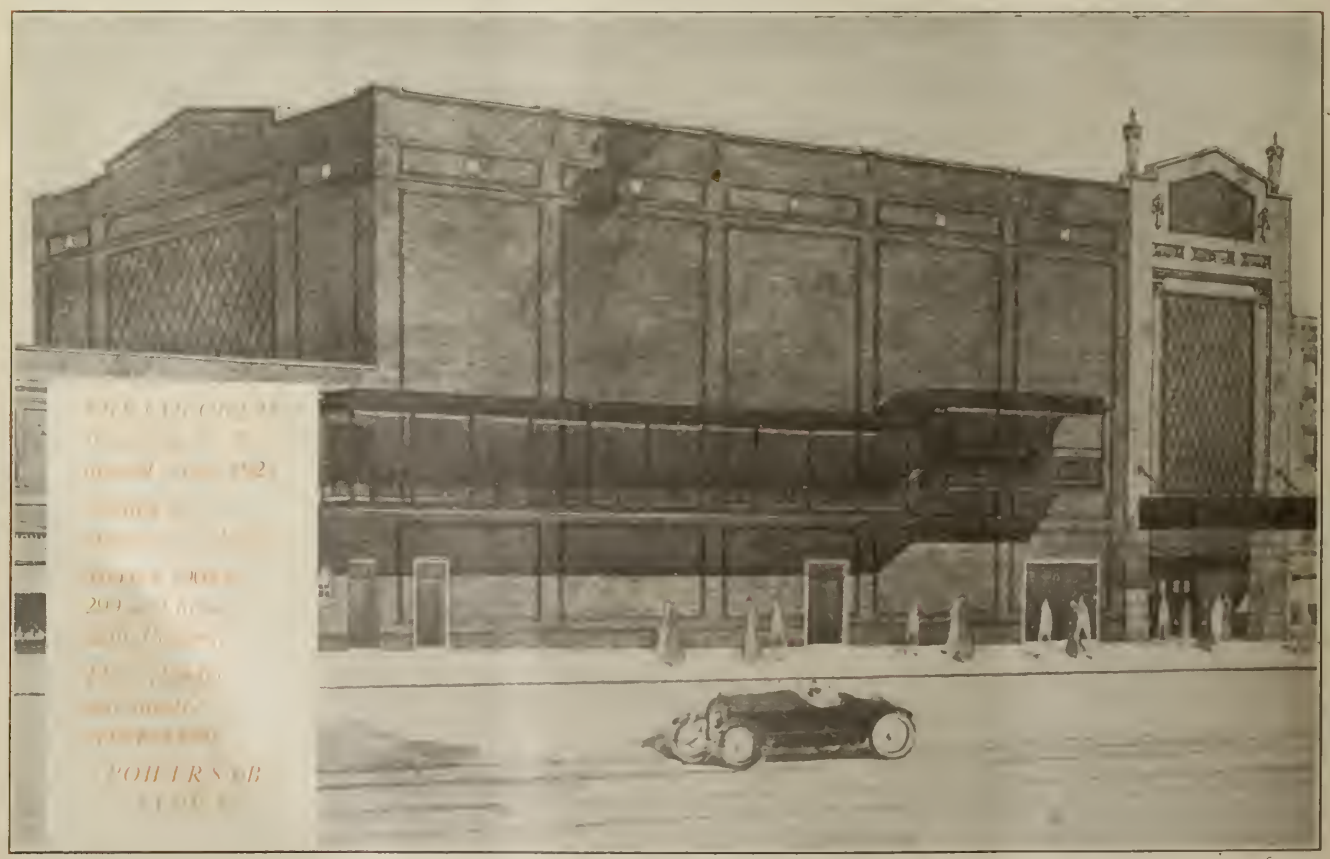

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INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y

MOVING PICTURE

World

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A Fourth Week At the Rivoli!

IN all the years the Rivoli has been open no picture ever had a run of more than *two weeks.*

But "Deception" was held over for a *fourth week,* so great was the attendance!

And in Boston it is doing the largest picture business in the history of the city!

What does that mean to your box office?

ADOLPH ZUKOR PRESENTS

"DECEPTION"

THE REAL ROMANCE OF ANNE BOLEYN

Directed by ERNEST LUBITSCH

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
NEW YORK.

Published by CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

COMING!
LARRY SEMON
IN
"THE BAKERY"
VITAGRAPH

"THE best picture Arbuckle has had in ages and ages." — *New York News.*

"Much better than 'The Life of the Party.'"—*New York World.*

"The funniest Arbuckle comedy turned out yet." —*Evening World.*

From the play by James Forbes
Scenario by Walter Woods
Directed by Joseph Henabery

A Paramount Picture

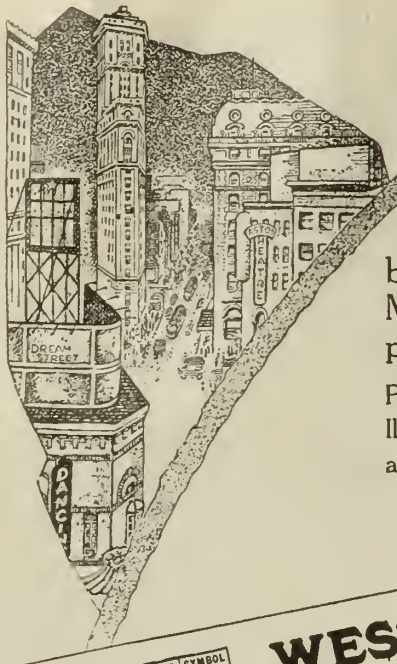
FAMOUS PLAYERS-LASKY CORPORATION

Jesse L. Lasky presents

ROSCOE "FATTY" ARBUCKLE

(BY ARRANGEMENT WITH JOSEPH M. SCHENCK)

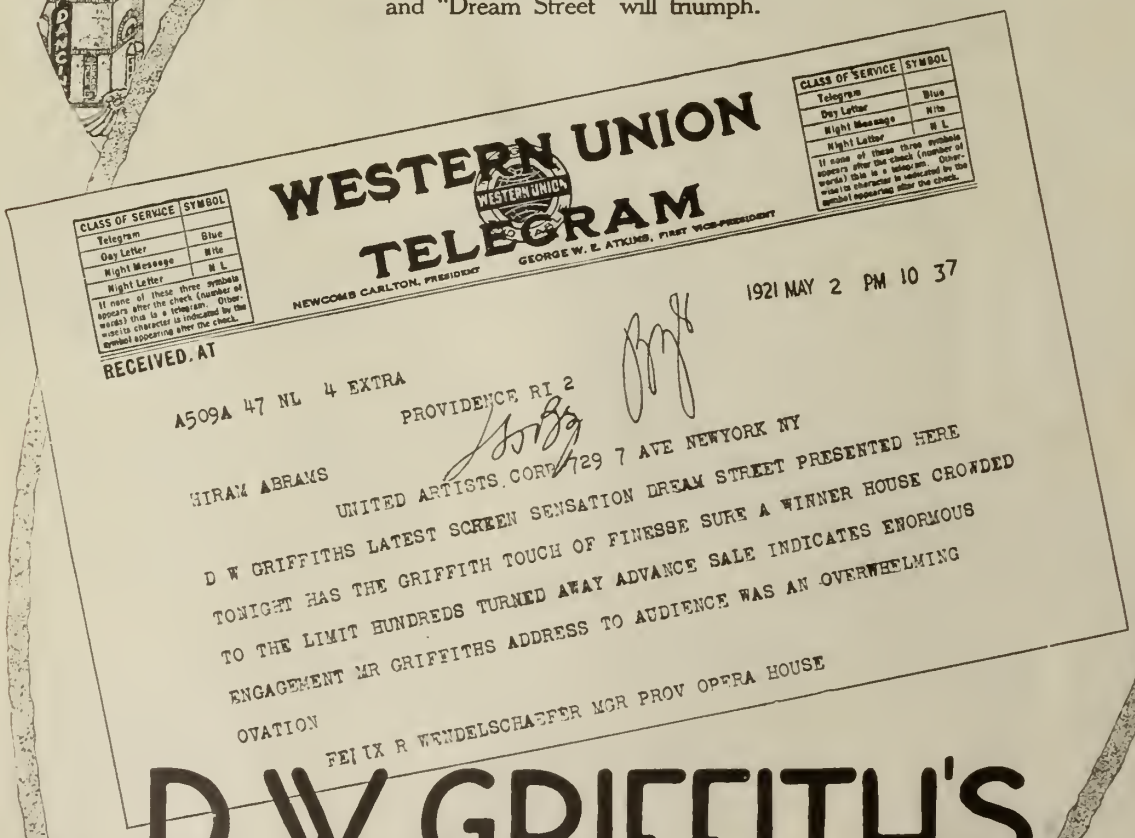
in "THE TRAVELING SALESMAN"



far away from Broadway—

but the same tremendous success repeated that Mr. Griffith scored in New York with his new picture "Dream Street."

Providence, Rhode Island or Greater New York — Farmersville, Illinois or Lakeport, California — human hearts are the same and "Dream Street" will triumph.



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FELIX R WENDELSCHAEFER MGR PROV OPERA HOUSE

D. W. GRIFFITH'S "DREAM STREET"

A Dramatic Comedy Suggested by Characters of Thomas Burke

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

A TRIUMPH IN LOS ANGELES

"There will never be another Mary Pickford. She outchaplined the famous Charlie in one of the cleverest stunts ever screened. Never has the little actress been more appealing than in this play. She stands absolutely alone on her merits. She makes the most of even the slightest possibility to show her histrionism with the deepest touches of pathos and the daintiest humor, never once falling from her pedestal of feminism so difficult to maintain in comedy. Personally, I think 'Through the Back Door' is Mary's best picture by far in ages."

—Eleanor Barnes in the Los Angeles Record.

"Brings a laugh and cheer and a sigh. Mary Pickford is so thoroughly human and lovable in this story that the Pickfordian admirers will be satisfied. Its keen optimistic sanity wins favor and it will doubtless enjoy an extended run."

—Los Angeles Express.

"Heart throbs and laughs, you will find both in 'Through the Back Door.'"

—Los Angeles Herald.

"Mary Pickford has never been seen in a more appealing role. She hits the high note of comedy in one of the funniest scenes ever filmed."

—Florence Lawrence in the Los Angeles Examiner.

"Never since 'Stella Maris' has Mary revealed more exquisite and compelling power of successfully paging our smiles and our tears. After all there is only one Mary Pickford."

Grace Kingsley in Los Angeles Times.

AND THIS TELEGRAM

to Hiram Abrams from Harry David, Managing Director Mission Theatre, Los Angeles.

"All hail to Mary. 'Through the Back Door', the opening day of a predicted six week run has packed the house continuously with a typical Pickford audience who have shown their delight and appreciation of her new vehicle with tears, laughs and applause. The Bull Dog editions of all morning papers are unanimous in praise of picture. Hearty congratulations."

Mary Pickford in "Through the Back Door"

Direction by Jack Pickford and Alfred E. Green
Scenario by Marion Fairfax
Photography by Charles Rosher

UNITED ARTISTS CORPORATION

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Goldwyn has never offered exhibitors a picture with bigger or better exploitation possibilities than "Wet Gold."

Only a small part of the remarkable line of accessories available with this thrilling undersea drama is illustrated on these pages.

With this sort of backing, any picture would make money—just think what "Wet Gold," the most exciting tale of adventure ever screened, will do at the box office!

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What lies at the bottom of the sea? It is a mystery that has puzzled and fascinated mankind since the beginning of time.

"Wet Gold," photographed by the wonderful submarine tube, takes you to the very floor of the ocean and shows you a thrilling drama of love and adventure and an exciting hunt for sunken treasure.

Ralph Ince and a fine cast of players help make "Wet Gold" a picture that is an adventure, a drama and an education all packed into six reels of splendid entertainment.

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Imitation gold coins, made of heavy brass, the size and color of twenty dollar gold pieces. A small quantity is all you need to jazz up your campaign.

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The Most Costly Made-In-America Two-Reel Comedy

Christie's "Sneakers" cost more to produce than many features.

SNEAKERS

IN "Sneakers" Christie adds a pretentious production to his long list of side-splitting comedies.

In "Sneakers" Neal Burns and Dorothy Devore play husband and wife who both sneak out for an evening at "Canfield's," one to enjoy a game, the other to see what such a place is like. Each believes the other at home. Baby is watched over by their faithful collie. Naturally "the house is pinched." The gambling house sets are sumptuous, the complications with the cops are superb, the climax a scream.

Amid gorgeous surroundings the action is helter-skelter, pell-mell, fast, frenzied and furious. Anywhere anybody turns, there is a cop. It's a nightmare of shields, nightsticks and brass buttons.

Never was faster, funnier action shown on the screen. And it is all clean, wholesome comedy.

Contract for 24 Christie Comedies---and Boom Your Business.

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, *President*

SELZNICK PICTURES

Owen Moore

in

"A DIVORCE OF CONVENIENCE"

By Victor Heerman ~ Scenario by Sarah Y. Mason
Directed by ROBERT ELLIS

Out to Smash All Laugh Records!

Absolutely Guaranteed by the Phenomenal Success of the Same Star's Previous Releases, "The Poor Simp" and "The Chicken in the Case."

Distributed by Select

ROBERTSON-COLE

"BEACH of DREAMS"

BY H. DE VERE STACPOOLE

PRODUCED by HAWORTH

WITH AN ALL-STAR CAST

She was a Parisian hothouse plant until adverse fate isolated her on this desert island with men of violent and primitive natures.

Then—

she began a battle which will hold your audiences spellbound, and make them send in the neighbors to get their share of thrills.

A Drama of Caste and Castaways

A Cosmopolitan

It's A Paramount Picture

"The Wild

The Leading New York Newspaper Reviewers Praise This Super-Feature on Divorce and the Child

"Beautiful story and famous novel acted and directed with high art."
—New York Evening Journal.

"A hit picture—extremely artistic ending—The Wild Goose says many good things."—Alan Dale.

"Extremely well done—a relief from the customary—a lovely, winsome little girl, Rita Rogan, gained unanimous approval—plenty of thrills and tense moments."—New York Evening Mail.

"It is a full-blooded story."—Evening Telegram.

Presented by Famous Players-Lasky Corporation

Production ~

This New York Rialto Pre-release on This Divorce Picture Strikes Sparks from New York Critics and Public

Exhibitors, Get These Powerful Box-Office Facts:

—That "THE WILD GOOSE" presents the biggest theme of the hour—DIVORCE.

—That "THE WILD GOOSE" strikes the one great big note of that theme—the rights of the child in divorce.

—That "THE WILD GOOSE" was taken from the famous story by Gouverneur Morris which caused tremendous discussion when it ran in Hearst's Magazine.

—That Albert Capellani, who directed "The Inside of the Cup," directed "THE WILD GOOSE."

Produced by the International Film Service Co., Inc., William Randolph Hearst, President.

"Wild Goose"

from a Story by Gouverneur Morris
Scenario by Donnah Darrell
Directed by Albert Capellani

Settings and scenes designed and arranged by the famous Cosmopolitan Scenic Staff under Joseph Urban's direction

Presented by Famous Players-Lasky Corporation

A Cosmopolitan

The Woman

It's A Paramount Picture

Presented by Famous Players-Lasky Corporation

Production ~

This Powerful Title Across the Front of Your Lobby Means Money

"THE WOMAN GOD CHANGED!" A great, big, pulling box office title! Backed by the most far-reaching picture advertising campaign ever launched. A picked cast headed by the popular screen favorites, Seena Owen and E. K. Lincoln.

Beautifully staged in the fascinating Bahama Islands.

Story adapted by Doty Hobart from the big story of Donn Byrne, which caused such comment and discussion when it appeared in Hearst's Magazine.

Directed by Robert G. Vignola.

Produced by the International Film Service Co., Inc., William Randolph Hearst, President.

God Changed"

from a Story by Donn Byrne

Directed by Robert G. Vignola

Settings and scenes designed and arranged by the famous Cosmopolitan Scenic Staff under Joseph Urban's direction

Presented by Famous Players-Lasky Corporation

"THE GREATEST STORY OF

If it were a novel

Millions of copies would be sold

As it is

Everyone—everywhere will want to see

MOTHER ETERNAL

IVAN ABRAMSON'S

BROADWAY SUCCESS

WITH

VIVIAN MARTIN

and an

ALL STAR CAST

Including

THURSTON HALL, Earl Metcalfe, Jack Sherrill, J. W. Johnston, Vivienne Osborne, Pearl Shepard and little Ruth Sullivan.

MOTHER LOVE EVER TOLD!"

Mother Eternal will solve the problem for the independent exchanges.

Mother Eternal will open the door to the First Run Situation.

Mother Eternal will set new box office records—anytime—anywhere.

Mother Eternal is proclaimed by Press and Public to be "The greatest story of Mother Love ever told!"

Mother Eternal stands preeminent in the independent field and is the most perfect subject for road showing that has ever been produced.

Its many exploitation angles, aside from the tremendous punch that it carries, make it the sanest and most profitable investment that has been offered to state right buyers in the past three years.

For Territory and Further Information Wire—

GRAPHIC FILM CORPORATION

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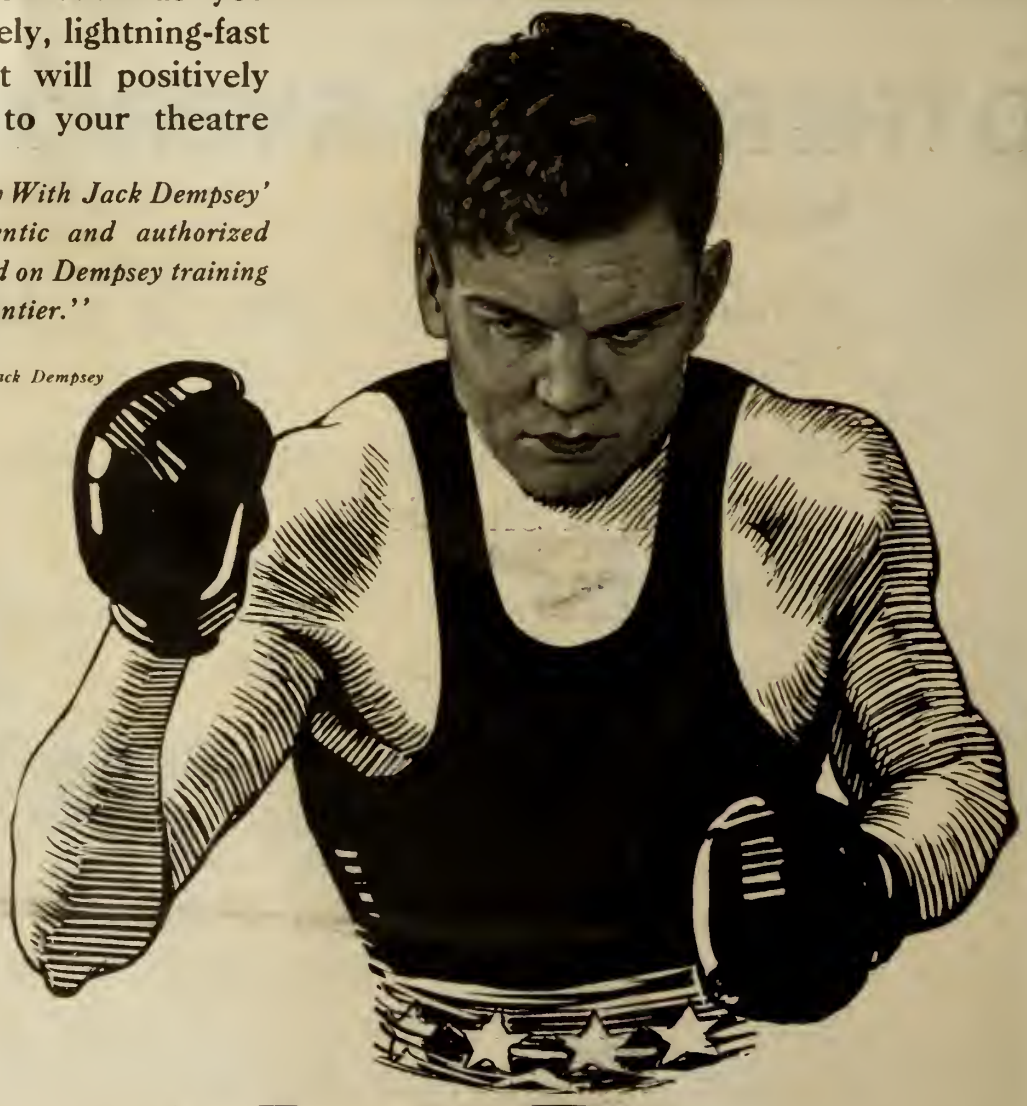
The biggest box-office attraction of the day; an attention-getter such as you have never seen; a timely, lightning-fast One Reel Special that will positively make all roads lead to your theatre

"I guarantee that 'A Day With Jack Dempsey' is the only true, authentic and authorized picture that will be issued on Dempsey training for his fight with Carpentier."

Jack Kearns,

Manager of Jack Dempsey



A day with Jack Dempsey

presenting the ONLY true record of the world's champion in training for his much talked of fight on July 2nd with Carpentier

Here's a rare and juicy chance for all you live showmen to clean up with a picture that the whole population will want to see. Get it; bally-hoo it like a circus, and put extra help in your box-office. You'll need it!

It would take a bank roll the size of the Washington monument to buy the publicity that is appearing in the newspapers of the land on the great fight of July 2nd. You get it all free with this picture.

First come, first served.
Get it now while the getting is good!

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ANNOUNCEMENT

THE following pages of this insert will give you some idea of what you may expect from the studios of the Associated Producers in the future. The ensuing months will reveal this young organization functioning as never before. During the current month and June "A. P." will release a group of unusual attractions. All are the product of the most representative producers in the business. Exhibitors will contract for each of these pictures on its individual merit. Read the following seven pages and then act.

HARRY J. ETCHELLS

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

A J. Parker Read Jr. Production

J Parker Read Jr.

"I AM GUILTY!"

Starring

LOUISE GLAUM

"I Am Guilty!" by Bradley King, gives Miss Glaum the most powerful and exacting emotional role of her career. It is a highly dramatic story and abounds with tense situations Mystery—which is sustained to the final scenes—is the keynote of the picturization. Here is a subject with unusual exploitation possibilities. Both title and theme can be used to good advantage in your advertising campaign. With an ideal story, superb cast and exceptional direction, "I Am Guilty!" is one of the big mystery dramas of the year.

Available for immediate booking

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

Mack Sennett

A Mack Sennett Production

"HOME TALENT"

A decidedly new and unique departure from the stereotyped comedy presentation, is this Mack Sennett special. The production is in five parts and the cast includes many well-known names such as Ben Turpin, Charlie Murray, James Finlayson, Eddie Gribbon Kalla Pasha, Phyllis Haver, Dot Farley, Harriet Hammond, and Kathryn McGuire. The story follows the adventures of a quartet of stranded actors and of course there is plenty of action including a "gorgeous" fight. Then there is the big Roman incident, photographed and directed by James Abbe. Truly, "Home Talent" is a remarkable production.

To be released May 22nd

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

A Thomas H. Ince Production

Thomas H. Ince

"MOTHER O' MINE"

Adapted from the widely-read novel, "The Octopus," by Charles Belmont Davis, this Ince special is more than a mere production. It is a living, breathing document of real life, with scenes and incidents so vivid and realistic that you will gasp with suspense and excitement. The screen adaptation by C. Gardner Sullivan, gives you further assurance that you are securing a rare box-office attraction when you book "Mother O' Mine"—a story of the world and its people. The cast, a notable one, features Lloyd Hughes, Betty Blythe, Joseph Kilgour, Claire McDowell and Betty Ross Clark. Directed by Fred Niblo under the supervision of Thomas H. Ince.

To be released June 5th

ASSOCIATED PRODUCERS INC.

HOME OFFICES · 729 SEVENTH AVE., NEW YORK CITY

Allan Dwan

An Allan Dwan Production

"THE BROKEN DOLL"

A picturizaton of Wilbur Hall's famous Saturday Evening Post Story, "Johnny Cucabod." Mr. Dwan never turned out a production more replete with thrills and heart-tugs than this screen classic in which Monte Blue and Mary Thurman are featured. Incidents and situations fairly alive with action make "The Broken Doll" one of the out-standing pictures of the present season. Romance, pathos and sustained suspense combine to give this vivid portrayal of a bit of life, a universal appeal and an exceptional box-office value. It was personally directed by Mr. Dwan.

To be released June 12th

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

A Maurice Tourneur Production

Maurice Tourneur

"THE FOOLISH MATRONS"

Thousands have read this entertaining novel by Donn Byrne. It is a vivid story of a bit of life amid the "bright lights" and concerns three women who constitute a molecule of social New York. Each belongs to a separate household. Each works out her own destiny; yet each reacts on the other. An all-star cast, including many great favorites, enacts this Tourneur special.

"The Foolish Matrons" is a title to conjure with and exhibitors will find a rare opportunity for a special advertising campaign in this unusual production. Directed by Maurice Tourneur and Clarence L. Brown

To be released June 19th

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J. L. Frothingham

A J. L. Frothingham Production

"THE TEN DOLLAR RAISE"

This is another adaptation from a popular Saturday Evening Post story and is without question the best work of that widely-read and popular author—Peter B. Kyne. Here is a vehicle combining adventure, human interest, humor and satire, and the result is a wholesome picturization of a page from business life in the city. It is the story of the trials and tribulations of the great middle class. Directed by Edward Sloman, the cast is made up of well known screen personalities, including William V. Mong, Marguerite De La Motte, Pat O'Malley, Helen Jerome Eddy and others of like prominence. Adapted by A. S. Le Vino.

To be released June 26th

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Mack Sennett Productions

A SERIES OF TWO ACT COMEDIES

WITH "Made in the Kitchen" and "She Sighed by the Seaside" now in general circulation, Mack Sennett is making a series of two-part comedies, featuring stellar casts, to be released through Associated Producers, Inc., monthly. These feature entertainments are made under the personal direction of The Comedy King and as a result are of the highest order. Notable comedians, with world-wide reputations for fun-making, are featured in all Mack Sennett releases.

MACK SENNETT-BEN TURPIN SPECIALS

HERE is another series of super-comedies from the Studio of Sennett. Ben Turpin, the inimitable comedian, becomes a star in his own right in these desirable specials. Surrounded by a group of recognized fun-makers, Mr. Turpin, the joy of millions, will make his debut as a Sennett star in "LOVE'S OUTCAST," to be released by Associated Producers, Inc., early in June.

Exhibitors will do well to contract early, as the demand for the Sennett comedies is unprecedented.

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JIMMY CALLAHAN COMEDIES

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JIMMY CALLAHAN

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FIRST RELEASE DECORATION DAY

— "JIMMY'S LAST NIGHT OUT" —

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TWEEDY
IN A SERIES OF TWO REEL
REAL FUNNY
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COMEDIES
THEY ARE FILLED WITH WHAT THE NAME SUGGESTS
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CONSTANCE TALMADGE, the winsome comedienne who is now giving the public some rare "Lessons in Love" in her latest picture, adapted from Douglas Murray's play "The Man from Toronto," a Chet Withey production, presented by Joseph M. Schenck and a First National Attraction.

"Her Best Picture!"

"Hope Hampton's most ambitious effort and excels her former pictures. It gives the star an excellent opportunity to do some dramatic and effective acting. A dramatic tale with love interest and a novel and happy ending." —*Exhibitor's Herald.*

Speaking of

The Beautiful

HOPE HAMPTON

in

"Love's Penalty"

Presented by Hope Hampton Productions, Inc. Story and direction by John Gilbert. Exclusively distributed by Associated First National Exchanges, with the exception of the Pittsburgh territory, which is handled by the Columbia Film Exchange, Pittsburgh, Pa.

FIRST NATIONAL PICTURES

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

MAY 21
1921

The Great Necessity

LESS politics and more mutual understanding. That's what the industry needs more than anything else." This belief, expressed editorially in Moving Picture World, has received the cordial endorsement of important members of the several branches of our business, and we have been urged by Eugene H. Roth, a successful San Francisco exhibitor and a man who has vision, to follow up this constructive warning.

We respond with enthusiasm because we feel certain that no other thing is so important now or in the future of moving picture making, selling and exhibiting than the establishment of a business confidence in one another that will make possible the solution of every problem.

We have frankly pointed out the fact that no element of our business is at the present time playing one hundred per cent. fair with the other elements. This condition did not grow up overnight.

Mistaking shrewdness for smart business, unfair practices have been met with other unfair practices until distrust and discord have brought our business to the point of enmities that will wreck us all unless we concede that less politics and more mutual understanding is the great necessity of the day. With this as a basis the calling of a nation-wide conference of all elements of the industry is the next step and nothing seems to stand in the way.

Denver already extends its hand of welcome to such a conference. Louis K. Sidney, representing the Denver Theatre Managers' Association, has telegraphed a full assurance of co-operation and the conference is already assured of the best surroundings for its deliberations.

In our suggestion we assure the industry that we have no desire to see the present working organizations scrapped and discarded. This should only be thought of if all other plans fail. The main and the only object of the conference is to lay the foundation for a real co-operation to deal with all of the problems, including the menace of censorship and the business essentials.

What Mr. Masters calls "Back-Alleyism" and Bolshevism in our business must, in the interest of the greatest good for all, be scotched, and in its place will rise that mutual understanding which we as a business need so sorely.

Arthur James

Harry Crandall Impressively Attacks Wheeler Bill Restricting Admissions

STRONG arguments against the Wheeler bill restricting the sale of theatre tickets in the District of Columbia were presented to a special subcommittee appointed from the District Committee on May 6 and 7 by moving picture and theatre managers.

The subcommittee, consisting of Representatives Wheeler, of Illinois, chairman; Woodruff, of Michigan; Sproul, of Illinois; Blanton, of Texas, and O'Brien, of New Jersey, was appointed at the suggestion of Representative Blanton, whose intention it is to undertake a thorough investigation of the theatrical industry in Washington with a view to regulating admission prices as well as overcrowding.

The bill considered at the hearings was the same as that introduced at the last session of Congress and at that time made the subject of a hearing. It provides that tickets shall be sold only to the extent of the house's seating capacity, and that no persons shall be permitted to stand inside the theatre during a performance.

Crandall a Good Speaker

Harry M. Crandall, owner of a chain of theatres in Washington, represented the exhibitors at the hearing, while Roland S. Robbins, manager of Keith's Washington Theatre, represented the legitimate houses.

Mr. Crandall submitted a strong argument against any further regulation of the question of standees, pointing out that the present police regulations are most stringent. Houses seating less than 500 are required to have one-half square foot in the lobby for each seat, while houses seating more than 500 are required to have a lobby space of one and one-half feet for each seat. As a result, he said, Washington theatre lobbies are among the largest in the country and are able to shelter practically any number of people who may desire to attend a performance, making it unnecessary for them to stand in the street in inclement weather.

Police Regulations

The police regulations further provide that a space of at least four feet shall be left between the last row of seats and the wall, and that no persons shall be permitted to stand there. If the space back of the seats is more than four feet standing is permitted, but it is required that at least three feet shall be kept absolutely clear. If a house has not more than four feet back of the seats, no standees are permitted unless there is a "pen" at the entrance (a space set aside by ropes or bars and not interfering with the regular exits) in which event the "pen" may be filled. Such seats as become vacant during the course of a performance are filled either from the persons standing back of the seats or from the "pen."

It is required further that there shall be two clear exits in the front of each house, and there must also be an entrance which is not to be used as an exit except in case of emergency. This is in addition to emergency exits. A feature of the Washington regulations which does not prevail in many cities is the requirement for a cross aisle in picture houses having more than a certain capacity, which is located somewhat below the center of the house and which leads directly to emergency exits.

Fireman on the Job

All houses seating more than 500 are also required to be entirely detached and to have streets or public or private alleys on all four sides. That they shall be of fireproof construction, of course, goes without saying, and even wooden floors are prohibited unless they are set on a concrete subflooring.

These regulations are supposed to be enforced by the police and fire departments, and a fireman is supposed to be on duty at each of the large theatres while the policeman on the beat is instructed to drop in from time to time to see that all requirements are observed.

"Our shows are continuous," Mr. Crandall told the subcommittee, "which is the reason prices can be kept low. Most of the people know the schedule. The crowd usually waiting in the lobby know that they are waiting for the next show and may get there half an hour ahead of time. They rarely have to wait through an entire show, because it is continuous and people are moving all the time.

Theatres Well Regulated

"Downtown we have a man marked 'Information,' telling the people that there are seats upstairs, or box seats, or no seats, and we also have signs saying 'Tickets now selling for next show.' That causes the crowd in the lobby.

"Inside, if you are going to have standing room of any consequence, a rail is required and a chain to keep people back; otherwise you can have no standing room, and you must have the required clear space back of the last row of seats.

"Because of the fact that people are going out all the time, standing in the lobby is neither of long duration nor a hardship," Mr. Crandall continued. "It is rarely that a person has to stand more than half an hour, and usually the time is less.

"If only one show a night were given there might be some kick," he said. "But we can always get all the people in at the beginning of the next show."

The Wheeler bill would put the neighborhood houses out of business, the theatre owner declared. Such houses work only at night, giving three shows of an hour and half each. Such crowds as they get are between the hours of 7:45 and 8:45, because before that time most people are eating supper and after 9 o'clock few people in the residential sections go to shows; the 9:30 show is rarely as crowded as the 8 o'clock one. Under the Wheeler bill, no tickets could be sold at the time there is a crowd, the most profitable show of the night.

At this point Mr. Blanton started to question Mr. Crandall regarding prices. Mr. Crandall expressed his willingness to answer any question put to him, whereupon the Texas representative started in to show the exhibitors up as profiteers. After a few questions, however, other members of the subcommittee protested, declaring that the hearing was on the Wheeler bill and that the question of prices should not be dragged in without warning, as it was not fair to Mr. Crandall and the other theatre men.

To Make Amendments

Representative Blanton in answer stated that it was his intention to offer a number of amendments to the Wheeler bill, making it take up all phases of the theatrical industry.

"I want to call attention to the fact that this is a very comprehensive subject and suggest that the subcommittee thrash out the whole matter," he said. "I want to find out if the people are entitled to a lower theatre charge."

Mr. Blanton also attacked moving picture men who have sent telegrams to members of Congress, asking them to vote against the bill, saying: "I want to show how propaganda can come in here to stop investigations by Congress. I expect to show, from information I have received from business men here, that every theatre outfit in the city is making more than the ordinary business profits. If that is the case the people of Washington are entitled to a smaller admission charge."

The telegrams to which Mr. Blanton referred were from Motion Picture Theatre Owners of Illinois and the Illinois Exhibitors. The messages, which were very similar, urged Congressman Wheeler "to vote against standee regulation and price bill. If this bill passes it will set a precedent for all other cities to follow."

The subcommittee finally refused to permit Mr. Blanton to continue his line of questioning, but promised that prices and other factors could be gone into after the question of standees was settled.

During the questioning, however, Mr. Crandall told Mr. Blanton that admis-

(*Continued on page* 258)

Wisconsin Exhibitors Re-elect Rhode Their President Despite Resignation

(By wire to Moving Picture World)

Chicago, May 12.

WISCONSIN exhibitors gave a fine example of how much can be accomplished in a seven-hour session at their well-timed and speedily-conducted convention at the Wisconsin Hotel, Milwaukee, Tuesday and Wednesday afternoons, May 10 and 11. Thirty-five exhibitors attended and demonstrated in the discussion and reports that their organization has been unusually active and effective in bringing better conditions for the exhibitor.

Joseph Rhode, of Kenosha, president for the past year, was enthusiastically re-elected despite his resignation and presented with a handsome gold watch. His devotion to the organization during the past year caused much formal and informal comment. His earnest efforts to give each a chance and still avoid repetition or delay engineered an efficient session.

Five committees were appointed Monday on auditing, grievance, resolutions, press and nominating. The welcome news came at the Tuesday luncheon announcing that the Meising bill affecting new regulations in admission prices had been laid on the table indefinitely by the state legislative committee. This makes the third drastic bill affecting the industry which has been killed this year through the efforts of this organization.

The following resolutions in brief are the most important of twenty-two adopted repledging support of Sydney S. Cohen and the national organization, and asking for adjustment, protesting against express rates and asking that they be brought back to normal, expressing appreciation of senators and congressmen who assisted in fighting censorship, instructing all delegates to Minneapolis to vote as a unit, pledging to show advertising films of the Middle West distributing organization to build up funds depleted in fighting legislation, entering emphatic protest against any corporation producing pictures of Clara Hamon or any other persons of notoriety, emphatically protesting against producers giving super specials pre-release showing in legitimate theatres, voicing indignation against the N. A. M. P. I. because of its alleged failure to keep a promise to replace the deposit system with a credit and uniform contract system, protesting against devoting more than five lineal feet to the depiction of a kiss, asking producers to eliminate the stamp of the year in which any film was copyrighted.

A telegram was received from Mr. Cohen urging the members on to the Minneapolis convention and calling it the biggest ever held in the interest of the independent exhibitor and proclaiming the uniform and equitable contract near at hand.

The following officers were elected for the coming year: Joseph Winniger, Waupun, treasurer; Fred Seegert, Milwaukee, re-elected recording secretary; F. J. Williams, re-elected for five years to the executive committee; T. M. Foster for a two-year term. Tom Coffey, A. P. Desormeau and Max Crofta were elected to the grievance committee.

The report of Walter Bauman, executive secretary, was read and commended. The next annual meeting will be held in Milwaukee thirty days prior to the national convention. The question of changing the name of the organization to the M. P. T. O. of Wisconsin was discussed and referred to the board of directors.

The following were elected delegates-at-large for the Minneapolis convention: Joseph Rhode, Kenosha; F. J. McWilliams, Madison; A. P. Desormeau, Madison; Joseph Winniger, Waupun; William Jacobs, Milwaukee; Ernest Langemack, Milwaukee; F. E. Wolcott, Racine; Henry Goldman, Green Bay; Jack Silliman, Milwaukee; Tom Coffey, Marinette; Barry Burford, Lacrosse; Louis Plate, Milwaukee; Tom Foster, Stanley. Eighteen alternates also were elected. The session adjourned on Wednesday at 5:30.

"SUCH FUNNY CLOTHES"

Says Eva Novak to Millie Impolito in the Universal feature, "Wolves of the North"

May Introduce Bill Increasing Business Fees

It is reported in well informed circles that a proposed ordinance to increase the annual license fees of moving picture shows, theatres, baseball parks, summer gardens, merry-go-rounds, shooting galleries, street carnivals, circuses, museums and similar establishments will be introduced before the St. Louis Board of Aldermen in the very near future. The measure will not be as drastic as the bill presented by Alderman Eilers at the last session.

The officers of the St. Louis Motion Picture Exhibitors League have informed the city officials they would not resist a reasonable increase in the license fees and it is said the new bill will largely reflect the suggestions made by the exhibitors at public hearings on the old measure.

Many Firms Incorporate in State of New York

Motion picture companies incorporating in New York State during the past week show a total capitalization of $827,500, according to papers filed with the secretary of state at Albany. These companies, with the amount of capitalization and directors for the first year, include:

Inspiration Pictures, $550,000, Charles H. Duell, Jr., J. Boyce Smith, Jr., E. M. Brown, New York; Allart Picture Corporation, $5,000, Abe Greenstein, Charles Penser, L. M. Fox, New York; Ossining Theatres Corporation, $2,500, E. A. Reilly, L. E. McMahon, M. V. Phelan, New York; The Genesee Valley Theatre Company, Buffalo, $50,000, L. Benedict Oishei, Charles Oishei, D. Marian Gray, Buffalo; Associated Foreign Film Buyers, $5,000, S. A. Repetto, T. F. MacMahon, B. C. Elliott, New York; Warner's Exchange, $10,000, A. C. Thomas, H. S. Bareford, M. H. Muller, New York; Forward Film Exchange, $5,000, Samuel Freund, Joseph Joel, Adolph Freund, New York; Crescent Cinema Corporation, $100,000, Christ Spann, Jr., Wallace Bateman, Henry Pritting, Jr., Buffalo; Inter-Globe Export Corporation, $100,000, M. L. Cohen, Oscar Tunell, Jr., Harry Lewis, New York.

BE CAREFUL WHAT YOU WRITE

"Old letters do turn up at the most inopportune times," says Florence Reed in Equity's "The Black Panther's Cub"

Attacks Wheeler Bill

(Continued from page 256)

sions to the three houses which were in operation in 1917 are now double what they were then (being 18 cents and war tax, as against 10 cents) but pointed out that films now cost five times what they then cost, that the downtown theatres cost a great deal to build, that large orchestras are now kept and that other expenses also are very high.

"In the downtown houses," he said, "we have a big investment and a big orchestra. The neighborhood theatres represent little in the way of investment; they have smaller orchestras, and despite the admission charge, which is only half of the down-town admission, they make more money."

$4,000 *for "Passion"*

Speaking of prices, Mr. Crandall pointed to the films shown occasionally in the legimate houses, like "The Birth of a Nation," at $2 a seat or more, and answered a question as to the frequent raising of his own prices with the statement that they had been raised only twice, the first time for "Passion" and again for "Man-Woman-Marriage." For those films prices were raised from the usual limit of 40 cents to a special rate of 55 and 72 cents, tax included, although when shown in other cities, seats were sold for several dollars. It cost $4,000 for the rental of "Passion" for the first week and $2,000 for the following week. It was an experiment to see if the "big" pictures could be exhibited at low prices. It did not pay, he declared, and he will not try it again.

Explaining something of the costs of showing a picture, he told the subcommittee that first-run pictures of an ordinary quality cost about $1,500, for a week, which gives him a thirty-day "protection," and that those same pictures can be secured at $350 or $400 for two days. Thus the same show can be given at the neighborhood houses a few weeks after it has appeared downtown, at about half the downtown admission.

Never Had an Accident

In all his thirteen years as an exhibitor in Washington, Mr. Crandall concluded, he has never had an accident.

"But how are you going to seat the people," he asked, "if you do not let them inside the theatre?"

He ridiculed the statement that physicians believe crowding in theatres to be a menace through the spread of contagious disease, pointing out that the modern ventilating apparatus now in use provides better air than is enjoyed in many homes.

Members of the subcommittee paid high tribute to Mr. Crandall's theatres and to Mr. Robbins, who followed him.

"I have never heard anybody criticize any picture theatre in this city," said Representative Woodruff, while Congressman Blanton characterized Washington's theatres as being the finest he had ever been in, and declared that Keith's Washington house offered the best service that could be desired. Both of the theatre men invited the members to go over their houses at any time, an invitation which several congressmen expressed their intention of accepting.

Members of the committee pointed out that following the Iroquois Theatre fire, Chicago enacted a standing-room law which is still enforced and which prohibits any person from standing within the theatre during a performance.

Cincinnati Priest Sees No Good in Censorship

Opposition to censorship is voiced by Father Francis Finn, Cincinnati, in the current issue of the Xaverian News, one of the leading Catholic weekly publications in that city.

"Not only is censorship contrary to American principles," he said, "but it will tend to kill creative tendencies and originality in this art. We do not censor our newspapers and dramatic productions, and if the united motion picture producers will carry out with sincerity their recently made plans for the elimination of objectionable features, there will be no need for censors. Cleansing should come from within."

Radical Illinois Bill Hits at Film Theatres

The most pernicious bill ever drafted in Illinois concerning the motion picture industry was presented by William McCabe, of Lockport, to the state legislature last week. It is in three sections, the first of which proposes that no person shall be permitted by theatre owners to sit or stand nearer the screen than thirty feet. This would mean the nonusage of the six first rows in almost every picture theatre.

The second proposes that no ticket of admission shall be sold in a picture theathe unless there is a vacant seat at the time of sale. This would entirely eliminate the process of holding them out. The third provides fines for any violation of these sections by fee of $25 to $100 for each offense.

The M. P. I. O. of Illinois has notified all its members that immediate wholehearted action is the only remedy. The bill will in all probability be passed or rejected by the middle of June and every exhibitor is urged to send a protest to the legislator or senator from his district.

Powers Film Products Is Jeopardized By Lack of Protective Tariff on Film

FURTHER operations toward the production of motion picture film stock will be greatly jeopardized by foreign importations if Congress does not offer relief to domestic manufacturers in the way of a protective tariff, according to P. A. Powers, president of Powers Film Products, Inc., in a letter to each of the members of the House ways and means committee. Mr. Powers appeared before the committee February 14 when it was considering Schedule N of the present tariff law.

"In my remarks I suggested the advisability of placing a duty of 35 per cent. ad valorem on sensitized film, and in giving my reasons for this proposed tariff called attention of your committee to the competition with which we were confronted at that time from German and European manufacturers," writes Mr. Powers. "They are now sending unbelievable quantities of film in this country, free of duty, and offering it to the trade at a price even less than they were quoting at the time I appeared before your committee.

Undersell Our Film

"In fact, they are now offering film on this market at $0.015 per foot. At the present time it costs us $0.0211 per foot to manufacture the same product in this country.

"They have affected our business to such an extend that we are now manufacturing less than one-half of the goods which we were making in February. In fact, they have reduced our business to this point within the past two months, and it appears to the writer that we shall have to close our plant entirely within the next month unless we have some assurance of relief in the near future.

"Our company was organized during the war and commenced this business to compete with a very strong American concern, who practically held a monopoly in the manufacture of these products. We have invested our money, and while we no doubt can compete with the American producer, it is impossible for us, being a new concern, to withstand a long siege from the foreign competitor under the present conditions.

May Stop Operations

"I do not know whether the matter of our particular business is of sufficient importance to the members of the ways and means committee to effect their action in this matter, but it seems to me that this same condition exists in other industries to such an extend that it is bound to have the same effect in other lines.

"The principal reason for this letter is to learn, if possible, how long before we may expect relief, so that we may know if it is possible to continue the operation of our plant until that time. Otherwise, if the time is extended before anything is done toward imposing tariff on this product, we had better know it now so that we may stop further operations."

Massachusetts House Favors Censorship; Test Vote Shows 150 to 50 Approve Bill

THE bill to establish state censorship in Massachusetts was passed by the House of Representatives. The measure then went to the Senate for action. Opponents of the bill let it go through the final stage in the House, following a test vote when the measure was ordered to a third reading, 150 to 50.

Although the bill was assailed as a reactionary attack upon the rights of free speech and a free press and was said to vest in the hands of one man the absolute right to decide what in his opinion is likely to "corrupt the morals" of the 4,000,000 persons in Massachusetts, its opponents were unable to overcome the effective work of the organizations which have been busy in trying to secure its passage. Under the terms of the bill no film can be shown in the Bay State unless it meets the approval of Colonel Foote, the state commissioner of public safety.

Minister Opposes Bill

The Rev. Roland D. Sawyer, of Ware, the only clergyman legislator in the House, led the attack upon the censorship bill. He said:

"More people attend the movies for amusement that any other institution. We are sacrificing Americanism and putting into effect the system of Germany. The public is fit to judge whether or not the movies are fit for attendance. The Ladies' Home Journal, has said, editorially that the censorship in Pennsylvania has not improved the pictures. It costs the state $95.000 a year. The proposed measure in Massachusetts would take away home rule, bring about a conflict of authority, and is decidedly un-American in principle."

Representative Keniston, in defense of the bill said:

"A condition exists which should be remedied. The movie industry is fourth in the United States. Its influence is partly bad. Seventy thousand people view the pictures each day in Massachusetts. The crime serial and sex dramas portray false standards."

Morals Not Improved

The bill is not a censorship bill, he declared. The commissioner of public safety may approve films without examination. An appeal to the courts may be had by aggrieved parties. The proposed act is self supporting, he asserted.

"One man should not have time to censor anything realating to the morals of the community," Doyle said. "I have seen act after act passed to raise the standard of public morals and I regret to say I do not think the public morals are better now than they were fifteen years ago. The principle in this bill will come home to roost. If we censor the movies, we must also censor the stage. Then the newspapers will follow. There is no end."

Proponents' Arguments

Representative Larson said he was a victim of the movies because he voted for the censorship bill last year. The people want some censorship legislation passed, he said.

"Local boards are unsatisfactory," he added. "Films are always displayed before they are reviewed. Standards will vary. The National Board of Review is nothing but a committee of film men. The bill before the House is a reasonable business proposition. A uniform standard of morality will be established. Children will be protected. Adults may see these pictures without being effected."

Representative Mendum characterized "Way Down East" as "moral sewage" dangerous to sons and daughters. He said the Old Howard is "as tame as a ride on the Swan Boats on the Common when compared to the movie houses of Washington street."

"Censored and Taxed to Death"

The bill was favored by Representative Holden, of Worcester.

"Let the members see the Chicago dance in the dance halls of Boston," Representative Coleman Kelley said. "Let us start at the bottom. It will be a long time before we reach the movies."

"This country is being censored and taxed to death," Representative Hannigan said. "New countries are noted for freedom. As they grow older censorship and taxes predominate. When Wilson left the White House he received a permit to remove his barrel of Scotch. I suppose Harding moved one in. Special privilege. More power to them. When the Blackfeet Indians visited this House we should have returned to them the land we stole years ago and let them regenerate liberty in the United States."

Plenty to Censor

Representative Phinney opposed the bill.

Representative Burke said:

"You'd better dress your daughters. Put two straps over the shoulders instead of one. Let the dresses down just below the knees. Don't pick on Boston. Go to Magnolia and Pride's Crossing where they go in bathing in their evening clothes. Never mind the children. Look after the chicken between sixteen and eighteen.

"Attend one of the parties in the summer homes on the North Shore if you want something to censor. The punch bowl does not know there is a Volstead act. The long haired men and short haired women indulge in almost everything. Our movies are all right. All crime and vice is not in Boston. John F. Casey, the Boston censor, is the best in the state."

Representative Hamburger favored the measure. Representative T. J. Driscoll opposed the bill. Representative Daggett spoke in favor and was followed by Representative Hearn in opposition. Representative Hull, of Leominster, summed up for the proponents.

Why Pick On the Films?

Here's what Representative Burke said in opposing censorship in Massachusetts:

"You'd better dress your daughters. Put two straps over the shoulders instead of one. Let the dresses down just below the knees. Don't pick on Boston. Go to Magnolia and Pride's Crossing, where they go in bathing in their evening clothes. Never mind the children. Look after the chicken between sixteen and eighteen.

"Attend one of the parties in the summer homes on the North Shore, if you want something to censor. The punch bowl does not know there is a Volstead act. The long-haired men and short-haired women indulge in almost everything. Our movies are all right. All crime and vice is not in Boston. John F. Casey, the Boston censor, is the best in the state."

Cincinnati Projectionists Abandon Proposed Strike

The strike of Cincinnati projectionists which was to have been called if theatre owners did not pay the increased wages demanded, was called off last week. Henry Lacey, secretary of the Cincinnati organization of projectionists, stated that in withdrawing their demands they were acting on the advice of the International Alliance of Stage Hands and Motion Picture Operators, and of Adolph Kummer, president of the Cincinnati Central Labor Council.

In their demands the men stated they received only 85 cents an hour for their work and they were on duty seven days a week, while the men in other cities received as high as $1.40 an hour for the same work. Theatre owners in preparation for the proposed strike contemplated employing non-union men in an attempt to create an open shop.

Bill in Congress Would Limit Sale of Tickets in Washington, D. C., Theatres

A MODIFICATION of the Wheeler bill has been introduced in the House by Congressman Roy O. Woodruff, of Michigan, the text of which is as follows:

Section 1. That no person, partnership, association, firm, corporation, or other operating amusement company, conducting a theatre, motion picture house, ball game or other public amusement for profit, shall sell or otherwise distribute for each performance more tickets than the seating capacity of such amusement place permits, except as hereinafter provided.

Section 2. That provided sufficient tickets have been sold to fill the seating capacity of such amusement place, standing room may be sold at a price not more than the charge made for the cheapest seat for such performance; and the number of such tickets to be sold shall be regulated by the commissioners of the District of Columbia as set forth in this act.

S. R. O. Tickets

Section 3. That in the case of continuous performances, where it is more difficult to keep a check on the available seating capacity at any given time when tickets may be for sale, it shall be the duty of the owner or manager of such amusement place to ascertain the seating capacity available, and he shall be presumed to have such knowledge in the administration of this act, and shall not sell more tickets in number than the actual seating capacity, except as otherwise provided in this act.

Section 4. That it shall be discretionary on the part of the owner or manager, when tickets for the seating capacity of the amusement place have been sold, to sell standing room tickets with the privilege of taking a vacated seat, and in such case the sale price of the tickets shall be 10 per cent. less than the regular price of such tickets, and they shall be so stamped.

Given Other Powers

Section 5. That the commissioners of the District of Columbia shall have the power and authority, on the grounds of public health and safety, to regulate the seating capacity of any such amusement place, the manner of ventilation, the number of ushers required, the placing of foot lights for the protection of the audience, fire protection facilities, and such other things as are conducive to good health and safety of the patrons.

Section 6. That upon satisfactory proof of violations of the provisions of this act submitted to the commissioners of the District of Columbia, the commissioners shall have authority to temporarily suspend any license issued under the authority of Section 7 of the act entitled "An Act Making Appropriations for the Expenses of the Government of the District of Columbia for the Fiscal Year Ending June 30, 1903, and for Other Purposes," approved July 1, 1902; provided, that this suspension shall not be for more than ten days, and, provided further, that in case the owner or manager is not satisfied with such suspension of license he may ask for and receive a hearing not later than ten days after application therefor; and, provided further. That such testimony shall be recorded for such uses as the parties concerned may desire and in case an appeal is taken from the final action of the commissioners.

Subject to a Fine

Section 7. That any violation of the provisions of this act shall be construed a misdemeanor, and upon the conviction of such owner, manager, or person in charge, either or both shall be subject to a fine of $300 for each violation, and their permit may be revoked for a period of one year from the time of conviction.

Section 8 provides an appropriation of $10,000 for carrying out the above.

A. P. INSERT WORK OF ART

The eight-page colored insert which Associated Producers, Inc., is carrying in this issue of Moving Picture World is credited to the artistic efforts of B. C. Bubb, of the art staff at the home office of the company, and H. J. Etchells.

Both Bubb and Etchells are noted for their unusual work, as they have turned out art "copy" for some of the best known national advertisers. In this insert for Associated Producers, Inc., these well known artists have injected a rare quality of originality which makes it a most attractive and effective piece of printing.

N. A. M. P. I. Dragnet for Film Thieves Being Drawn Throughout the Country

A DRAGNET for film thieves is now being drawn throughout the country. During the last thirty days, ten arrests have been made in four big cities, a large number of stolen films have been recovered and clues have developed that are expected to lead to the arrest of a large number of print burglars. The film theft committee of the National Association of the Motion Picture Industry, through its chairman, H. Minot Pitman, is broadening the campaign against the light fingered dealers in missing film and the committee's special representative, W. C. Hawkins, in spite of a recently broken leg, is causing the crooks a lot of worry.

In Cleveland a few days ago, Mr. Hawkins caused the arrest and indictment of Julius Watt, alias Jimmie Flannigan, on a charge of having stolen prints of the United Artists' production, "The Mark of Zorro," and the Universal feature, "Beautifully Trimmed." The prints were recovered at the time of Watt's arrest, it is said.

In Chicago last week the arrest and convinction of John Mikolina and John Ferns has put a stop to a long series of film thefts, it is said. Unlike the Cleveland case, this is alleged to have been an outside job, films being stolen from delivery wagons. Practically all of the companies operating in Chicago reported such thefts; and under the supervision of Mr. Hawkins an exhaustive inquiry was made.

Mikolina pleaded guilty to grand larceny and was sentenced to three months in the House of Correction. Ferns pleaded guilty to receiving stolen goods and was fined $250 and costs. Many stolen films were recovered at the time of the arrests.

Other arrests in connection with the theft of film have been made in Boston and New York. Mr. Hawkins says that an intensive campaign against the film thieves, such as that which resulted in a great many arrests in New York last year and practically wiped out the contraband dealing in films there, is now being instituted throughout the country, and that his efforts and those of his fellow investigators will be concentrated from now on in all the key cities of the United States.

March Exports Total 2,394 Miles of Film

Slightly more than 2,394 miles of film were exported during March, with a total value of considerably more than $500,000, according to statistics just compiled by the Bureau of Foreign and Domestic Commerce. Reports from the department show that 1,291,237 linear feet of unexposed film, valued at $40,120, and 11,350,326 feet of exposed film, valued at $528,675, were exported during the month.

While the unexposed film was shipped to only ten foreign countries, our market for exposed films is much wider, and exports were made to approximately forty countries that have learned to appreciate American pictures, in quantities ranging from 1,000 feet, valued at $89, to 1,773,803 feet, with a value of $107,375.

Jack Mulhall will be leading man for Mabel Normand in her new feature for Mack Sennett, "Molly O."

Mary MacLaren will play one of the leading feminine roles in support of Douglas Fairbanks in "The Three Musketeers."

Congress Considers New Valuation Plan as Possible Solution of Import Problem

THE most insistent and earnest query received in Washington by members of Congress at the present time has to do with tariff and, briefly stated, is: "What is Congress going to do to protect our industry, when, and to what extent?"

For the past several weeks there have been quite a number of letters containing this question, and the members of the Ways and Means Committee have been visited by representatives of the motion picture industry framing a like inquiry. The ban of secrecy has been placed on all members of the committee and committee employes. There is little information of any value seeping through the cracks, and the newspapermen of the Capital find it hard work to "come through" with tariff stories that will answer the question and set at rest the minds of those who fear the breakdown of their business by foreign competition, or set at rest the other side of the argument by information to the effect that the rates of duty will not be onerous upon the importers.

The Proposed System

If present plans come to a head the domestic industry will be amply protected by the substitution for the present methods of assessing duties of a new method known as the American valuation plan. Congress has heard so much about the low cost of production abroad and the inability of American manufacturers in all lines to compete with values based on depreciated currency, that it has undertaken to write into the forthcoming tariff law a system that will disregard invoice values and make all foreign merchandise, regardless of character, dutiable on the basis of the value of like merchandise of home production.

For instance, taking the case of raw film, it is contended that foreign countries can sell this merchandise in the United States at 1½ cents a foot while it costs 2 cents a foot to produce it here. A duty of 30 per cent. ad valorem is asked by the domestic manufacturers. If granted, under the new plan they would have their competitors' costs brought well up to their own.

An Illustration

Take 1,000 feet of film stock. The foreigner's selling price is $15; the American cost is $20. At 15 per cent. on the invoice value of the former, the importer now would have to pay $2.25 in duty. Under the American valuation plan, with a rate of 30 per cent. ad valorem, as requested, the importer of raw stock would have to pay a duty of $6, because the duty would be figured on the 2 cents a foot basis.

Representatives of American film producers have been in Washington asking for protection in similar ways. Of course, there are others in the industry who fear that if Congress adopts high rates of duty such action will have a tendency to induce retaliation by foreign governments. It is said that some of the European nations have been looking with jealous eyes upon the strides made by th United States in the film business and would be glad of an opportunity to prohibit the entry of American productions in their territory. The importers of positives and negatives also object to any increase in the rates because of the added expense to which they would be subjected. There are two sides to the story.

"Passion" Duty Would Be $120,000

The producers who are seeking protection called the attention of the members of the Ways and Means Committee to the difference in the cost of production of films here and abroad. They took "Passion" as an instance, saying that it cost abroad about $20,000, while a similar picture would cost between $400,000 and $500,000 if made in the United States. Now, if the writer has these figures correct, taking an arbitrary rate of 10 per cent., as the amount to be assessed upon the entry of a foreign film into the United States, on the alleged German cost it would amount to $2,000. Under the proposed American valuation plan, the 10 per cent. levy on, say, $400,000 would be $40,000.

This will not equalize the difference in production costs but, the producers say, it will help a lot, particularly if the rate is fixed at 30 per cent. as they have recommended, when the duty assessed would reach the sum of $120,000.

Indorsed by Hoover

The Republicans in control of the tariff destinies of the nation are strongly in favor of the American valuation plan. It is admitted by them that the plan offers many difficulties in administration, but it is apparent that they have not figured out what it means in the matter of films. Its application to film plays literally means measuring art with a yardstick. The customs bureau will never be able to get down to brass tacks and figure production costs from the American standpoint when there is such a variance in salaries and abilities of actors.

The proposed plan has been given a flat indorsement by Secretary of Commerce Hoover. Appearing before the House Ways and Means Committee he said, "My opinion is that, with the currency situation in foreign countries as it is, there is no other way to meet present conditions. I do not think that if we were in anything like normal times, when there is a parity of exchange, that it would be particularly useful, but there is a very great difficulty here in meeting this tremendous currency depreciation.

"I would like very much if someone could find a device that would be less difficult and troublesome, for I think it will be very difficult of operation. However, I have not heard of any alternative that will meet this wide depreciation in foreign currencies."

Free traders declare that the exchange situation will some day right itself, and dealing with this contention Secretary Hoover said, "I am thoroughly imbued with the notion that we must have protection of a very large order that will enable us to go through this period while the exchange situation is righting itself," and he added that mere tariffs will not suffice.

Mr. Hoover explained how it was that Germany could manufacture all sorts of things, even including films, at prices far below our own costs of production. All German industries are subsidized in a roundabout way. The German budget is about 80,000,000,000 marks, and of this amount between 55,000,000,000 and 60,000,000,000 marks represent subsidies.

How the Germans Do It

This huge sum of money is spent in meeting the deficits of the German railroads, insuring low transportation costs for all merchandise, and in buying foodstuffs for the people. The government is now buying practically all the breadstuffs and fats consumed by the people and is selling them at about half their cost. This makes for a low cost of living, he pointed out, and is another aid to cheap production of merchandise.

The congressmen were particularly interested in Mr. Hoover's statements concerning the issuance of paper currency in large amounts, and to know just how far that country could go before it "busted." He declined "to set a special date for the occurrence," but declared that it must stop at some time.

"If they continue to inflate their currency," he said, "it will have no value whatever. The German government will reach a point when its paper currency will no longer purchase commodities and service, and it will be compelled to find some new form of valuation. It will either have to issue new currency or recall much of its present currency."

Libson Leases Opera House

Announcement has been made by Isaac Libson, general manager of a chain of Cincinnati picture theatres, that the Grand Opera House has been leased for the summer and will be conducted as a first class photoplay house, beginning Sunday, May 8. "Midsummer Madness," William De Mille's gorgeously staged play, will be the opening attraction. There will also be a comedy and news reel on the program, with an augmented orchestra of twenty-five pieces. It is understood that Mr. Libson will lease B. F. Keith's theatre in Cincinnati for the summer and conduct is as a photoplay house.

Louis Reeves Harrison, Screen Writer, Dies in New York Following Operation

LOUIS REEVES HARRISON, author of "Screencraft" and one of the pioneers of cinematographic journalism, died Friday afternoon, May 6, in the Memorial Hospital, following an operation for malignant tumor. The operation had been successful, but he had neglected to call in medical aid in time and he was beyond the hope of successful treatment.

Funeral services were held Tuesday afternoon in the Funeral Church, which were largely attended by the host of friends he had made in his long career. The remains were taken to Boston for interment. He was 63 years old.

Louis Reeves Harrison was born in Iowa, in a small town near Keokuk, his father being a banker in the town. He studied medicine in Boston, but never practised, as far as could be learned. He was reticent about his affairs and there is no clear running story of his life, but it is known that he spent several years in Paris about the time that James Gordon Bennett established the Paris edition of the New York Herald, and he was a member of the staff, also contributing to the New York edition.

In Paris he became interested in the manufacture of perfumes and learned the methods of the French trade, which he later put to use in America. For a time he had his own business on Fourteenth street, and was also the chief chemist for the Riker drug store, where he was regarded as one of the most brilliant men they had ever had in their employ. He had a nice taste in odors and some of his combinations enjoyed wide popularity.

At some period about this time he was interested in the management of a bicycling paper published in Boston. The bicycle fad was then at its height and he was an enthusiastic wheelman, having covered hundreds of miles over French and English roads. The paper was highly successful, but died with the waning of the wheel craze.

In 1908 he became associated with James Petrie Chalmers, Jr., as a staff writer, and a warm personal friendship sprang up which continued until the untimely death of the latter. In those days he wrote a majority of the reviews and was the first writer to deal editorially with the principles of film production and presentation, and he visualized the modern theatre of today some four or five years in advance of the realization of that idea.

As a critical writer, he was the leader, in his prime, tempering criticism with mercy, yet intolerant of the cheap claptrap methods of the few. He had a sound judgment and his valuations of film productions were implicitly followed by exhibitors, who had entire confidence in his judgment.

In later years, with the growth of his malady, he lost somewhat this keen sense of values, but he was still an able writer and continued to do this work until a few months before his death, when his condition prevented active service.

He was one of the earliest of the professional film drama writers and some of his old one and two reel stories are still pleasantly remembered by those who like to refer to "the good old Biograph" days, for he was one of their star writers, and did considerable work for other concerns.

The demand for book and play rights affected his success along writing lines, as it did that of many others, but he made a number of adaptations, of which the best remembered is that for "Paid in Full." Of late years he has done very little writing apart from his newspaper work because of his failing health, but some three or four years ago he brought out a volume of essays under the title of "Screencraft," dealing with the various phases of production, which is still having a steady sale.

He made hosts of friends in his long career and was widely known through his cheerful willingness to aid others who were struggling for success as writers, and he was for long one of the best known figures in the film business. He is survived by one son, having been married when scarcely past his majority.

LOUIS REEVES HARRISON

Shadow-Boxing with Non-Existent, Says Myron Selznick of Those in Industry Who See Foreign Menace

WHEREVER two or three film men are gathered together these days, there you will find the discussion of the "foreign menace." The yellow peril which has caused all the protest of the actors intimates that the trouble on the Pacific Coast has its parallel in the Teutonic peril on the Atlantic, substituting the cinema for agriculture. Latest of the contributors to the arguments pro and con is Myron Selznick, producer of Selznick pictures, who says, "Let 'em come," in these words:

"No one who understands the nature of the American demand can get very excited over the European menace, because there is no such thing. The European producers will always provide this country with pictures of the sort which they make much better than we do, but there is only a limited demand for that kind of pictures. The phenomenal success of two or three unique productions has misled the menace-hunters into believing they see disaster.

"The Europeans beat us all hollow when it comes to producing costume or properly speaking, historical pictures. They have all the traditions of court etiquette, pageantry, pomp and circumstance, which Americans not only lack but in a great measure scorn. The technique of the European actors, moreover, is particularly suited to historical drama. Their broad gestures and tendency toward a sort of stalking dignity, fits them for roles which are governed by tradition.

"But I cannot recall a single instance of a successful moving picture portraying modern life, brought from Europe Their manners are not our manners. They do not give to the audience the sense of intimacy that is constantly demanded. The popularity of the American moving picture with the American audience is the popularity of the familiar, the recognizable, the intimate. There is no sign of any change in this demand, and I believe that the actors and certain producers who are in a panic over the foreign menace, are merely shadow-boxing with a non-existent antagonist."

A writer seeking knowledge has asked the question: "What producer discovered Justice Almet F. Jenks"? The discoverer was Gabriel Hess, chairman of the censorship committee of the National Association of the Motion Picture Industry. And the discovery is the best since the time of Columbus.

A mud puddle, vacation time at a fashionable summer resort hotel, mistaken identities, dual roles, and a diving contest—these are some of the ingredients in "Two Weeks With Pay," Realart's latest comedy-drama with Bebe Daniels which is announced for immediate release.

American Pictures Are Unjust to China, Which Is Potentially Great Film Market

By MAJOR S. P. RUDINGER DE RODYEN KO, Chinese Military Forces, Retired

SOME time ago a local picture-producer invited me to a conference with a view of picturizing one of my Chinese stories which had been published in a magazine, during which he insisted on changes to the effect that the villain in the picture should be Chinese, although there was no call for it.

He explained that the American public expected Chinese in pictures to be villains. Having lived in China for years, speaking the Chinese languages and knowing the Chinese as I do, I objected to the changes and the deal fell through.

I did not believe what he said about the American public—which is much more broad-minded, easy to lead and very gullible. Furthermore, the public does not know what it wants in pictures, although it knows perfectly well what it does not want to see.

Chinese Often Libelled

It was decidedly unfair to put the blame on the American public by saying that it wants the Chinese in pictures to appear as villains, drug fiends, murderers, etc. For several weeks I asked people of all classes in various picture houses, and, according to my statistics, I have asked 700 persons. Not a single one confirmed the producer's statement; on the contrary, they all seemed to smilingly regret the fact, pointing out the honesty of the Chinese with whom they had been dealing—the restaurant man, the laundryman and others.

The reason why of all nations of the world the Chinese are picked to be vilified in pictures and much cheap fiction is rather obvious.

The diplomatic representative of any other power would instantly raise objections in Washington were he to notice persistent abuse of his co-nationals in pictures. The Chinese government though—faithful to the Chinese philosophical view not to bother about the remarks made by irresponsible people if they are untrue—has not done so, but the people nourish their grudge deeply in their hearts, especially as they, individually as well as a nation, have nothing but the most sincere and friendly feelings for America.

A Potentially Great Market

Yet, there is another reason why this practice should be abolished. China is a very extensive market for motion pictures which has not yet been exploited. There are a few motion pictures in the treaty ports, mainly catering to foreign residents, but the great interior of China, with its teeming hundreds of millions, is just awakening. According to recent reports which I received from a friend—an official stationed in the interior—picture theatres, although but primitively equipped with portable projectors, are putting in an appearance, showing mostly German and Japanese pictures.

Of these pictures very little is read in official reports. The American producer has read that 95 per cent. of the pictures exported to China are American, but he forgets that these pictures stay in the treaty ports, where the public is of an entirely different nature than it is in the interior, where now the Germans and the Japanese are doing the pioneer work and will finally cop the trade, before the self-sufficient American producer will have realized it.

Take Impressions Home with Them

It must not be forgotten that the great majority of the Chinese living in this country return to China after a sojourn of several years and often become high government officials. They do remember the vilification of their race as they have seen it in this country and they are most likely in favor of others nations whose producers do not abuse the Chinese as extensively as do American producers.

There is very little known about the real Chinese so far as the picture industry is concerned and I have yet to hear that American producers sent scouts to China—educated scouts, I mean—to find out about the possibilities of an extensive trade, as have done the Germans and the Japanese.

It must not be forgotten that there are two markets in China, one which covers the treaty ports with their foreign colonies which in comparison is a negligible quantity, and the market which includes real China.

Lack of Information

Most of the news items or magazine articles published in this country originate either in consular offices, whose intelligence service is limited because of the well known lack of funds for it, or have for their authors those pests who, after a sojourn of about three months in China, claim to know all about it. Their lack of knowledge of the Chinese language prevents them from gathering their own impressions and their information derives generally from some foreign educated Chinese who because of his foreign education does not represent the spirit of the Chinese as a whole.

The film enjoys tremendous popularity in China among all classes of the population. Partly it is the novelty of the thing, especially in remote parts of the interior. In other places the Chinese have become very enthusiastic fans and it is entirely wrong to assume that the Chinese are interested in educationals only. This information generally comes from missionary-spoiled students who take themselves very seriously and often have turned hypocrites as their teachers. The Chinese have a brilliant sense of humor, a liking for action on the screen and they enjoy a drama or a comedy just as well as we do. It must not be forgotten that the Chinese are perfectly normal human beings, exactly as we are, and that their taste is similar to ours.

No Interest in Social Dramas

Of course, they have not much interest for social or domestic dramas. They do not understand the folly of the white man who exerts himself for the sake of a woman. They are wise enough to know that the women are generally not worth while bothering about. They prefer detective stories, spectacular scenes, slapstick comedies and occasionally a straight educational. Hectic stuff and nudities have not the appeal as they seem to have on certain classes of the American public. They have not become so simple-minded as to idolize a woman because of her curls or the shape of her legs.

Much has been said about the impossibility of titling pictures in Chinese. It has been explained that such a thing would make the reels contain more titles than scenes. This is nonsense. The Germans and the Japanese have succeeded in titling their pictures in a manner satisfactory to the Chinese and I don't see any reason why American producers should not be able to do the same.

The "explainer" in Chinese and Japanese picture houses was introduced when merely English-titled pictures came to those countries. They are disappearing, however, these explainers.

Peculiar Business Methods

Some American producers have peculiar methods to help their business. A few weeks ago I encountered on Broadway a Chinese friend of mine whom I had not seen for years. I asked him to my place and after a thorough violation of the Volstead act, he told me that he had come to this country to visit it and then to proceed to England and to Germany where he intended to buy films to take them over to China.

I expressed my surprise, considering that this country was leading in the film industry. My friend explained that he had been commissioned by a Chinese concern to buy about $50,000 (U. S. currency) worth of films, as they intended to open a chain of picture theatres all over China; that he had tried to see the heads of some local producing concerns, but had been received by underlings of the

Unjust to China

(Continued from preceding page)

"snappy" style who treated him in approved Broadway-Johnny manner—arrogant, supercilious and contemptuously familiar—which was resented.

At another producer's place he was held up by several sentries the foxy producer has installed for some unknown reason, and the third one told him to come again, saying that he was too busy to see him—to busy to sell $50,000 worth of second and third releases, perhaps.

Therefore, my friend decided to go to Europe where people show more courtesy to foreigners who want to buy their goods. In a letter which reached me some time ago my friend told me that he had bought a lot of German pictures and that the producers had offered to title the films in Chinese, free of charge.

During the last year an American representing certain film interests in this country went to China to establish a distributing concern. He tried to bluff the Chinese and to hustle them, with the result that in all politeness and courtesy they wore him out till he got tired and left the country.

Brother Boche is slowly regaining the hold he had on the Chinese film trade so far as the interior of China is concerned, and this time it looks as if he would make a good job of it. American producers had better look out, and if they want to do business with China then they should not send men who don't know a thing about the Chinese and who try to treat them as if they were New Yorkers.

I tried to see several producers on the Chinese question, and found but little understanding. Only one, Carl Laemmle of Universal, seems to have decided views on the subject. Realizing the great possibilities of the Chinese market he expressed his opinion and complied with my request for a signed statement, which I give below:

"I am entirely against the policy of habitually letting foreigners appear as villains in pictures. Especially I am against the abuse of the Chinese by letting them play only the part of murderers and other criminals, as seems to have been popular recently amongst certain producers. The Chinese in this country are very law-abiding citizens and their philosophy, high moral standard and courtesy could in many cases be quoted as worth while imitating by western races."

The Chinese, who follow American papers and magazines very closely, take good care to read reviews of pictures which appear in trade papers. They often visit picture houses and reports are made to their authorities where files are kept.

The Chinese are very well informed as to the doings in this country and they should not be judged according to their knowledge of the language of this country. Language, anyway, is only a medium to express thought and is not a sign of culture, and the education of the average Chinese in this country is much higher than that of the average American.

Producers would do well to eliminate the habitual "Chinese tong-man" from their pictures or they play into the hands of their foreign competitors.

Last but not least the film censor does his bit to antagonize the Chinese. Some time ago a picture was to be shown in Detroit in which an old Chinese by mere kindness leads two young Americans, who had turned criminals, back to the path of virtue. Among other things the censor, Royal M. Baker, objected to was that "Chinese religious teachings are shown as superior to western civilized ideas."

I wonder what Mr. Baker knows about Chinese teachings?

Mothers and Parent Teachers of Nation Scorn Censorship, Propose Co-operation

THE National Congress of Mothers' and Parent Teachers' Associations at the final session of their annual meeting, unanimously adopted a resolution advocating closer co-operation between their organization and the producers and exhibitors of motion pictures. This, in their opinion, rather than state censorship, is the resolution to bring about a better class of motion pictures. This action was the result of the activity of the delegates from Ohio and Pennsylvania, who declared that legalized censorship in those states has been a complete failure.

The resolutions were adopted after William A. Brady, president of the National Association of the Motion Picture Industry, had appeared before three committees upon invitation of the Congress, telling what the industry is doing itself to raise its standards.

Mr. Brady criticized the professional industry during the past year and declared that they were "profiteers in morality." He declared the industry welcomed the co-operation of the Congress of Mothers' and Parent Teachers' Association because the whole future of the industry rests with the mothers of the country. He told of the plan of the producers to eliminate the objectionable pictures from the screen.

James Maddox, of Columbus, Ohio, president of the Ohio Exhibitors' League and a representative of the Parent Teachers' Association from that state, proposed that the Congress appoint a committee to co-operate with the exhibitors and producers and that this committee meet at an early date in New York to formulate its plan of co-operation. He declared that a state and county committee should be appointed and these in turn should make their report to the national committee.

THE COURSE OF TRUE LOVE NEVER RUNS SMOOTH

In First National's "Wedding Bells" Constance Talmadge brushes up on her devilishness and keeps everybody guessing until the final fade-out—here's illustrating how some of those smooth, mild-mannered vamps work

How Italian and French Renaissance Has Affected Theatre Construction

Sixth of Series of Articles by P. Dodd Ackerman on Theatre Embellishment

CONTINUING from where we left off last week in our description of the different architectural periods or epochs, we reach a point in the development of the decorative scheme that is the most interesting and the most highly developed, viz., the French and Italian Renaissance, all of which dates to the Fourteenth Century. We are not vitally interested in the outward appearance of these different styles of architecture and decoration. What we are concerned with is the interior scheme of construction or decoration as influenced by these different periods.

The chief motif of this period is the acanthus leaf, which is born primarily from the ornamentation on the Greek Corinthian Capital. From this simple design a thousand or more shapes have been evolved. The characteristic feature of the construction end of this period is the highly ornamented columns, capitals, bases and pilasters. The fabrics and furniture taking their cue from this style are rich in embellishment and color and, although it is a feast for the eye in these days of the practical and less ornate, it lends but little to the modern theatre.

Many of the older theatres employ the French and Italian Renaissance for interior decorative enhancement but very few of them attain any marked perfection of similarity and, in consequence, the results were anything but a noteworthy effect. One of the finest examples in America of a theatre decorated along the lines of the French Renaissance is the auditorium of the American Theatre, located at Forty-Second street and Eighth avenue, New York.

French and Italian Renaissance

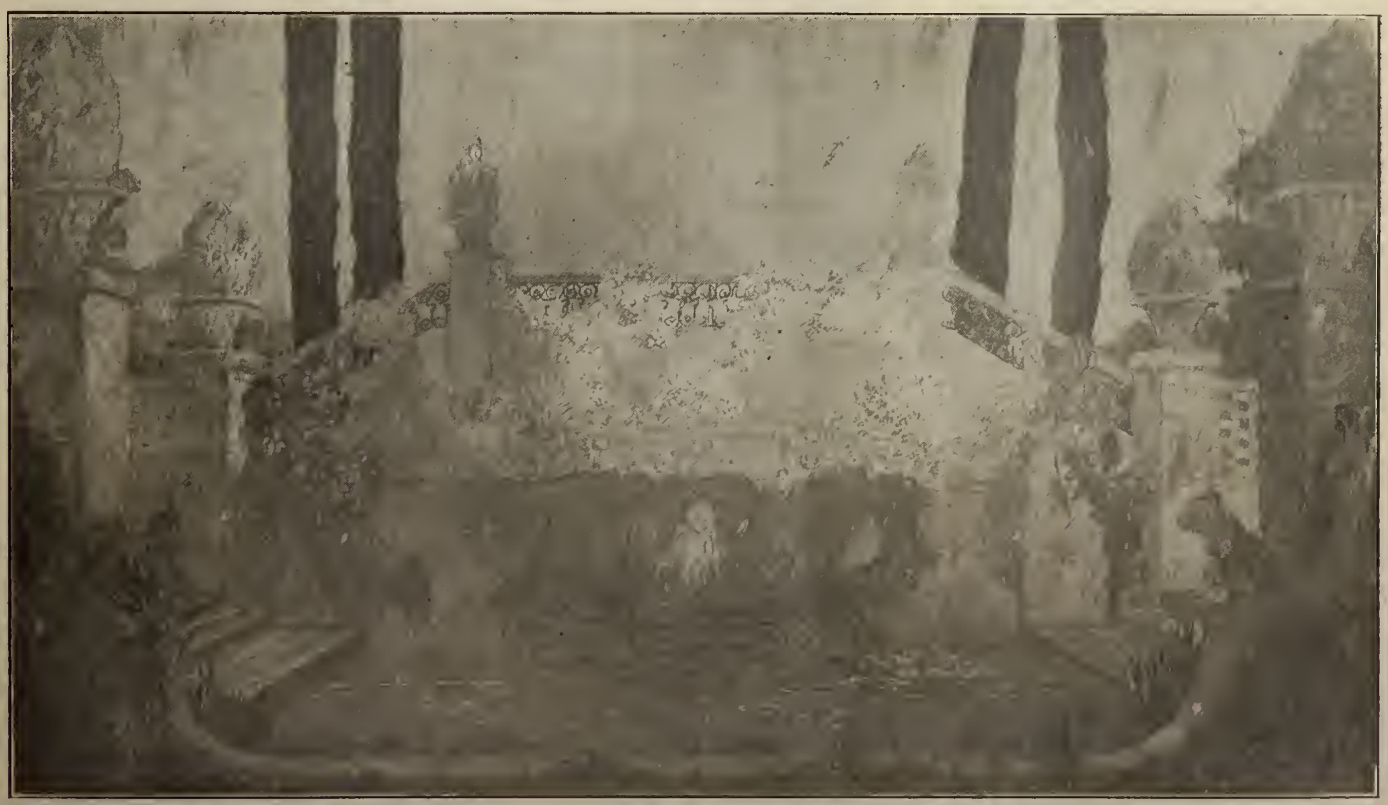
In our evolution of theatre decoration, the next big step was the employment of the French style, particularly of Louis XIV, Louis XV. and Louis XVI., but here again we come in contact with the heavy fabrics and brocades which were employed for walls, hangings and furniture. These were very expensive and required a great deal of time, not alone in the making of them, but in the installation. The cost is not commensurate with the advantages of their employment. A modification of these periods, however, is appreciated by the artists and decorators of this day. They have taken the best of this period, eliminating the heavy figures and the over decorated and thus finding a happy medium for the modernized mind.

English Tudor Style

Synchronizing with this period we have the English Tudor style. Here in the scheme of decoration, wood especially of the Jacobean, Elizabethan, as well as the William and Mary periods, is as vital as that of fabrics and piles. Examples of this style of architecture and decoration are found in only a few theatres and yet this style is more practical for the modern theatre than any that we have heretofore discussed. One of the best examples in New York City of this style of architecture is the Little Theatre and the Booth Theatre.

The next periods in the process of progression are the Adams and Colonial. Here we come to what might be considered the ideal. We have the refining of all that has passed before into a perfect picture of beauty and simplicity. The colors have virility and yet they are of the soft and pleasing character of the

(*Continued on page* 268)



STAGE SETTING FOR THE NEW SHERIDAN SQUARE THEATRE, NEW YORK

Designed, painted and installed by the P. Dodd Ackerman Scenic Studios, Inc.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

THE newspapers of the United States are coming more and more to understand that pre-publication censorship is not a cure for moving picture faults and that the underlying principle of pre-publication censorship is against the spirit of American institutions. A conspicuous example of this realization is to be found in the New York Tribune which editorially says:

"There are three good reasons why Governor Miller should veto the bill creating a movie censorship.

"First, a censorship is altogether un-American. The idea is as hateful to the great body of Americans as Governor Miller has said it is to him. A new art form has had an amazing expansion. Abuses have crept in as in all sudden growths—as they did in the early days of the press and during the period when the theater began to minister to millions. The good old-fashioned, sound way in such conditions is to have faith that due remedy will come from the interaction of producers and the public. Those think ill of dancing who fear it can't hold its own under free conditions. Everything in our moral and intellectual history condemns censorship.

"Second, in this country we have forty-eight state jurisdictions, each of which will probably have a censorship if New York sets up one. Yet the movie industry, from its nature, must be conducted nationally. Think of what will happen when nearly half a hundred censorships, each with a different standard of taste, must pass on a film! It will seriously interfere with—may even destroy—a great industry. Daily twenty millions now attend cinema productions. It is no light thing hastily to throw a monkeywrench into so vast a piece of machinery.

"Third, a better system of supervision can be devised to guard than a capricious and autocratic censorship can possibly furnish. It is vitally important to secure that co-operation from the leaders of the industry which can be had for the asking. A commission, given time to work out a plan, promises better results than can flow from peremptory censorship, which the conscienceless producer will be led to fight and which will arouse such prejudices as to weaken the influence of the decent producer. To achieve the end the Governor has in view there are better ways than a flat censorship.

"The amusement of our people is a matter of most serious concern. No mistakes must be made in relation to the handling of far and away the most popular form of organized entertainment. Governor Miller may well elect to follow time-proved principles and not plunge the state into an innovation against the whole spirit of our laws and social polity."

This sound presentation of the facts should be made use of by exhibitors everywhere and by all others of our business in presenting our case against the menace which if permitted to thrive will destroy the greatest medium of human expression.

Collier's is another of the important recruits to the rapidly growing "understanding censorship" army. This excellent publication demonstrates its capacity for clear thinking by publishing in the current number a feature article by Heywood Broun. It is called "Where Does Censorship Begin," and it analyses censorship in operation.

The capable Broun takes the Pennsylvania censors as a shining example and demonstrates that by mere whim they can interpret their own rules to eliminate any production no matter how clean or fine or splendid the production may be. No more effective presentation of absurd stupidities of censorship has been made.

We commend the careful reading of this article by all of the industry. It is informative and well handled.

Harry O. Hoyt Scores a Hit

BRINGING the out-of-doors within doors, transferring the life of the woods with all of its vigor, reality and freedom to the screen so that it inevitably is believed, and developing a drama inseparable from this atmosphere—this is the real triumph of the new production, "Rider of the King Log," which Harry O. Hoyt, with a genius for direction, has contrived out of Holman Day's story into a picture of real value. Oh, we can say that we don't like titles in verse—which we don't—and we can find a fault or two here and there, but when we are through with small criticisms we return certainly to high praise.

Associated Exhibitors have chosen well in selecting this picture to lead the way for others. If it is a standard, the standard is so high that they can write success on their stationery forthwith. The "Rider of the King Log" is a vital story of the logging camps and offers a refreshing change from the eternal social whirl with which the screen offerings are so well supplied. It develops strong characters so vividly that they are living, breathing things, rather than players of parts. It brings the forces of nature into its story and tells a tale of right and wrong with clean, sharp-cut contrasts that ring true.

We would say it had been builded with a dramatic structure so sane and at the same time so simple and direct as to banish all suggestion of tricks or devices. Its great power is its strong legitimate appeal to the hearts and minds of men. The detail of plot recital we shall leave to others as our purpose is to record that this production is worth the careful consideration of exhibitors everywhere. It will freshen the atmosphere of any theatre.

ARTHUR JAMES.

Consensus of Published Reviews

Here are extracts from news available at press hours from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

The Homestretch

(*Douglas MacLean—Ince*—4,512 *feet*)

M. P. W.—This production has a big appeal and should prove a good box office attraction.

N.—Human interest story carries thrills and humor.

E. H.—Douglas MacLean's best production since attaining single stardom.

T. R.—It is comedy drama, skilfully directed and handsomely photographed with the humorous element holding principal sway.

W.—Original story makes pleasing entertainment in MacLean's latest.

Bob Hampton of Placer

(*Featured Cast—First National*—7,268 *feet*)

M. P. W.—Is a picture that stands out prominently among the features of the year. It is a thriller and is full of human interest and comedy and has enough pathos to hold the attention throughout its entire length.

N—Wesley Barry saves the show.

E. H.—It is a big production in every respect and should prove a record box office attraction for the exhibitor.

T. R.—The picture registers among the best melodramatic offerings of the season and exhibitors should find it a box attraction of stellar value.

W.—Splendid direction and some fine thrills in Neilan's biggest.

The Wallop

(*Harry Carey—Universal*—4,539 *feet*)

M. P. W.—A typical western melodrama, including the ingredients that have made this type of photoplay ever popular.

N.—Good incident and detail spell interesting western for Carey.

E. H.—Is a thrilling, Wild West tale with many unique twists of plot.

W.—Another good one to please Carey's admirers.

The Tomboy

(*Eileen Percy—Fox*—4,630 *feet*)

M. P. W.—The production is highly amusing, clean and should go well, particularly where the sentiment is in favor of prohibition.

N.—Better small town pictures have been seen.

T. R.—Is pleasantly entertaining and that is about all. There is nothing in it to offend, and there are many humorous and amusing bits in it.

E. H.—Will please youngsters and their elders.

His Greatest Sacrifice

(*William Farnum—Fox*—6,295 *feet*)

M. P. W.—Usual stock situations in Fox production starring William Farnum.

N.—Heavy drama may satisfy star's admirers.

E. H.—Not a convincing story nor one well suited to Farnum's ability as an actor.

T. R.—This is probably one of the weakest vehicles that Farnum has had in some time. The plot is trite and hackneyed, and most of what there is of it is overdone.

W.—Star has had much better pictures.

Miracle of Manhattan

(*Elaine Hammerstein—Selznick*—5 *reels*)

M. P. W.—Has melodramatic story that does not ring true.

N.—The picture gives fair entertainment, but as we said above it is not up to Miss Hammerstein's usual standard.

E. H.—A pleasing, though slight story.

W.—Unusual society story with melodramatic ending.

Penny of Top Hill Trail

(*Bessie Love—Federated*— 5,000 *feet*)

M. P. W.—This photoplay is a light comedy drama that will please the majority of picture fans.

N.—Bessie Love returns in worth-while, romantic comedy drama.

E. H.—It is a feature that will appeal to most audiences, especially to Bessie Love followers.

W.—Pleasing offering and delightful star.

Reputation

(*Priscilla Dean—Universal-Jewell*—7,153 *feet*)

M. P. W.—"Reputation" is an "Audience" picture of the first magnitude, suitable for any class theatre.

N.—Interesting picture might have been more dramatic.

E. H.—Presents Priscilla Dean in her greatest role to date.

T. R.—Priscilla Dean plays a dual role of a brilliant actress ruling the theatrical world by her cyclonic personality and unconventionality, and a sweet, innocent youg firl.

W.—"Reputation" will add to Priscilla's reputation.

The Magic Cup

(*Constance Binney—Realart*—4,587 *feet*)

M. P. W.—Those spectators who enjoy romantic fiction in the Land of Make Believe will find this modern version of Cinderella, located in Greenwich Village, Fifth avenue and Long Island, with a magic cup instead of a magic slipper, thoroughly satisfactory entertainment.

N—Pleasant little picture starring Constance Binney.

E. H.—Clean, wholesome and pleasing entertainment.

W.—Poor story for Constance Binney's latest.

Again

Moving Picture World

Breaks the Record

TWENTY REVIEWS

THIS WEEK

EIGHTY REVIEWS

IN THE LAST FOUR ISSUES

Compare this Service with Other Publications

Theatre Embellishment

(*Continued from page 265*)

pastel shades. The fabrics, too, are delicate in color though lasting in memory. It is fitting that the Colonial should be an ideal decorative scheme for theatre interiors because the theatre is a place of entertainment that not alone should please the mind, afford harmony to the ear but give satisfaction and restful pleasure to the eye.

What to Beware Of

Thus, with this combination we reach a figure of perfection that is desired by the decorator in his efforts to fulfill the purpose of his employment. From time you will hear of other periods with their fanciful names but they mean nothing more or less than a variation of the architectural styles discussed in this and the preceding article.

In concluding this divergence from our original purpose in preparing a series of articles on interior decoration as applied to the theatre and before resuming our articles on decorative schemes, beware of the decorator who wishes to impose on you the "Philadelphia Gothic" or the "Boston Renaissance" or other schemes whose styles are equally ludicrous and, if I may add, of uncertain origin and questionable parentage and doubtful posterity. The ancients have had their day and still have in many instances but it will be well worth your while to give the modernist an opportunity to show you a way to please not alone yourself but the patrons of your theatre. There is a freshness and charm not overlooking the exhilaration provided by modern treatment. This is not alone based on relief ornament but on pigment and paint.

Niles Welch has gone to New York, where he expects to sign a new film contract.

Hazel Daly will be leading lady for Tom Moore in "Beating the Game," an original story by Charles Kenyon.

Mrs. Isabel Pollard, of Melbourne, Australia, is visiting her son Harry "Snub" Pollard, star of Hal E. Roach comedies.

Allan Dwan has gone to Honolulu on location for scenes in a coming Associated Producers production.

Here's a New One

Here's a new one, boys, but we happen to know it's bona fide. Certainly the Mission Theatre's competitor doesn't consider it a joke. Bennie Zeidman has wired United Artists from Los Angeles as follows:

"A manager here who owns a theatre two blocks below the Mission Theatre today started court action to keep the long line waiting to see Mary Pickford in 'Through the Back Door' from blocking his entrance. This is our second week."

If the Theatre Owner Must Retrench, Let Him Try Cutting Out the Dessert

By SAM HARDING

President of Associated Exhibitors

IN every business the salesmen are the missionaries. They carry the word. Aside from what our salesmen regard as their chief mission in life, the selling of film, they are the bearers of the word of prosperity. They are the custodians of policy. What they say about what the other fellow is doing makes a thousand "other fellows" and fixes the condition of things. Right now in the motion picture business there are several varieties of sales representatives and there is only room for the right variety.

I have sat in my office in Kansas City and I have listened to all sorts of salesmen—the industrious young men intent on their jobs, the clever men who study conditions and can talk intelligently about them, the rumor monger and the calamity howler. Thinking over all they have said I have felt some regret that exhibitors were in part responsible. Eternally preaching hard times in an effort to get down prices for film, the exhibitor has been driving the idea into the salesman's head that times were very bad and the spreading of the word has been producing something of an effect.

"So and So is cutting prices, dropping from thirty-five to thirty," is the line frequently heard. It may have started with one or two men, but it has been increasing. The fact that "So and So is losing money by cutting prices" is not being spread so freely, but that is the fact and any logical thought on the business will show this up forcibly. The important thing is to get salesmen and exhibitors to realize that price cutting is a distinct evil, that it is losing money for exhibitors, and in the long run it will cut the prices of film renting and greatly injure the business as a whole.

If this is the time for retrenchment, let us start in by retrenching on the dessert. The meat of the business is the picture. If we start in by cutting prices to an extent that prevents our getting good meat, we will find that living on dessert is mighty poor for the public stomach.

Any theatre owner will grant that the rest of the country seems to be in competition with Broadway in the matter of prologues, music and all sorts of accessories. The picture itself is getting to be the least expensive feature of the theatre. The trimmings have been running into real money. Even Broadway does not find it a profitable game. How can the rest of the country expect it to make money?

With the coming of hot weather attendance is going to fall off. Beyond doubt some exhibitors are going to believe that the prices are keeping people out and then the cutting will begin. Every time they cut the price from 40 cents to 30, they cut into that part of their gross representing their profit and they must get an increase of 25 per cent. in attendance to make this up. Hot weather is not going to enable them to get that increase and the picture is going to suffer. The situation thus presented calls for careful consideration.

Watts Little Timesavers Benefit His Patrons

Harry Watts, manager of the big Strand Theatre, Omaha, which seats 1,008 persons, has some little time-savers about his theatre which should prove of value to exhibitors everywhere. One of them is a little typewritten schedule of prices pasted up before his ticket seller, giving the prices for any number of people for any seat in the house.

One schedule gives the prices for all combinations of persons to downstairs seats in the evening. Another gives the gallery prices. A third gives the "one-halfs' for children's tickets.

For instance, five grown-ups and two children for the balcony—or five children and two grown-ups. The ticket girl can give the price at once, by glancing at the schedule.

Another plan is to have every employe equipped with a schedule of the week's show, so they can all answer such questions as "When does the feature begin?" "What's on now?"

A third idea is a timed music cue for the projectionist and for the orchestra leader. For instance, the orchestra leader can tell by his cue that at 11.04½ he stops playing "The Old Oaken Bucket" and begins to play "Under the Shade of the Old Apple Tree" as the couple enters the orchard. The projectionist, by his cue sheet, can tell that at 11.04½ he is supposed to be at that point on the reel where the couple enters the orchard, and so on throughout the whole show!

Studio Opening Planned

The formal opening of the new Pacific Studios at San Mateo, Cal., a peninsula suburb of San Francisco, will be held on June 5. The Three Cities Chamber of Commerce is arranging the program for the event and the presence of Governor William D. Stephens, Mayor James Rolph, Jr., of San Francisco, and other officials, with a number of screen stars, is assured. After June 5 the studio will be closed to the public and will be open to business only.

The Pacific Studios Corporation will insist that only clean pictures be made in its plant and every contract signed with a producer will contain a clause reserving the right to stop work on any production or scene not conforming to moral standards.

Crosland Is Loaned

Alan Crosland, widely known throughout the trade as a Selznick director with a number of successes to his credit, has been loaned by Vice President Myron Selznick, in charge of the producing units of the Selznick company, to Realart Corporation to direct the Constance Binney production, "Room and Board." Mr. Crosland started work some time ago and will not rejoin the Selznick producing staff in Fort Lee for at least five weeks. His next picture for the organization with which he is under a long term contract will probably be a production with Elaine Hammerstein, whom he has directed in some of her biggest successes.

CLEVER COMEDIES

present

"PHILO GUBB

the Correspondence School Deteckative"

State Right Distributor's Advertising Should Appeal to Two Distinct Fields

By GEORGE A. FECKE
Motion Picture Distributing Corp., Boston

WHAT is the investment value placed on a picture through advertising in the publications of the industry? This is the first and most vital question to be considered by the distributors. This motion picture industry is divided in three branches: producer, distributor and exhibitor.

As we all know the film industry has progressed by leaps and bounds in the past ten years, and in this progression money has been made and lost. Now then, let us summarize the profits and losses in the sense of advertising. Pictures that have grossed many times their original costs have been advertised and exploited to a "fare you well." How about the "flivvers?" Can the blame be placed on the picture itself or on the amount of advertising allotted to them.

The producer must advertise his product in order to get a suitable return. The distributor must advertise in order to secure booking, and the exhibitor must advertise in order to get the public in his theatre.

The State Right Man

Distribution is divided into two fields: The national distributing organization and the independent exchanges. The national distributing organization advertises in the trade papers in order to reach one field, and that is the exhibitor. The independent or state right distributor must double his advertising in order to appeal to two distributing fields, the territorial exchanges and the exhibitors, in order to create a demand for his profits.

The independent market today is recognized to be one of the leading factors in the film industry, but how does the independent advertising compare with that of national organization?

Has the state right distributor realized the value of advertising his product in the trade papers? Has he realized the folly of not allotting a certain amount of advertising to each production the same as the national organizations do? Does the independent man know the commercial values of advertising? Evidently not. Has the independent man stopped to think of the best way to form a market for his product?

The Answer Is....

Anybody with money can buy pictures, but after they have bought them what are they going to do with them? Naturally a distributor wants a return on his investment in the earliest possible time. He must find a market for his product or he is licked at the start. The question is how is this market going to be created? My answer to this question is trade paper advertising.

Now then, let us assume that we are the independent exchange in Boston or Frisco. It makes no difference where. The trade papers form the "bible" of the industry as they keep the man in the North, South, East or West posted as to what's what in the film world. We are going through the publication and come to a striking ad. What is the first thing that we would do. Answer: "That picture looks good to me and if it lives up to this advertisement it ought to prove a good bet?" A market is thereby created.

Now then, let us take the independent exchange man's attitude toward pictures that are advertised nationally and to those that are not. He would rather pay a few dollars more for a picture that has been nationally advertised than for a feature that has not, for one single reason. It is easier for him to sell pictures to the exhibitor in his territory if that picture has had trade paper advertising.

A salesman for the independent exchanges appreciates the condition and tries to sell him his product. If this picture has not had national advertising and exploitation it is a sure bet that the exhibitor will say: "I never heard of that picture," etc. It is less trouble to sell pictures that have been advertised, for their message has already been spread countrywide.

If the independent distributor would only realize that money spent in advertising multiplies itself in return, he would do a great deal more business.

Monster Demonstration Staged by Ex-Soldiers Drives "Caligari" Off Screen in Los Angeles

AS a result of a demonstration against German films by members of the American Legion, the management of Miller's Theatre, Los Angeles, shelved "The Cabinet of Doctor Caligari" after a run of only a few hours on the day of its opening, Saturday, May 7. The protest, which was started immediately after the opening of the film, by picketing the theatre, was kept up all afternoon.

By night the demonstration had assumed monster proportions. The streets in the neighborhood of the theatre were packed for blocks and street car and automobile traffic was interfered with. Long lines of protestants armed with banners bearing patriotic legends marched up and down in front of the theatre. At 8:30 o'clock, Fred Miller, manager of the theatre, announced that the film would be taken off and "The Money Changers" substituted.

F. J. Godsol, chairman of the board of directors of Goldwyn Pictures Corporation, which released the picture, said in an address to a convention of exchange managers now in session at the Goldwyn studio, that "The Cabinet of Doctor Caligari" was the only German picture that Goldwyn was interested in and that this film was merely distributed and not owned by Goldwyn. Godsol said further that Goldwyn had no intention of releasing any other German pictures.

Charlie Chaplin Burned While Making a Picture

Charlie Chaplin, screen comedian, was painfully burned Tuesday, while making a picture at his studio in Los Angeles. Quick action by employes probably saved him from fatal injury.

Chaplin's clothing caught fire from an acetylene torch. Spectators wrapped him in blankets and succeeded in extinguishing the flames. Edna Purviance, who plays a leading part in the film was one of those who rushed to the comedian's aid. He was taken to a hospital. He is reported to mourn the loss of hsi famous "pants" more than his injuries.

Reputed Inventor of the "Movies" Dies in London

The following copyrighted cable dispatch to the New York Times of May 7 is reprinted by special permission:

W. Friese Greene, who, it is claimed, was the inventor of motion pictures, died suddenly in London last night after a speech at a meeting of members of the film industry. It is stated that it was demonstrated before the Supreme Court of the United States when investigating a motion picture case some years ago, that Greene was undoubtedly the inventor of the motion picture camera, the court having heard Greene's evidence and examined his documents.

Greene, who was born in 1855, invented a motion picture camera in 1889, the pictures being taken first on glass plates and then on sensitized paper. Later he secured some materials from a Birmingham firm and therefrom manufactured the first celluloid film with perforated edges. All this time he received no recognition.

Greene never reaped any reward from his inventions. He afterward experimented in color photography, but in 1915 a friend who visited him found him in actual want. Members of the film trade then subscribed £131 to tide him over his difficulties.

Famous Players' London Studio Ends First Year of Production, Its Efficiency Amazing British

FEW outside of England fully appreciated the immensity of the problem that confronted Famous Players-Lasky British Producers, Ltd., when it was decided to erect a British studio for the production of Paramount pictures. Building conditions were, and still are, chaotic. Today, therefore, the wisdom of the company's executives in securing a building suitable for adaptation to picture-making uses seems fully revealed.

Within eight months from the time the old Poole street power station in Islington was taken over in October, 1919, it was rebuilt entirely inside and ready for production work. Now five productions have been completed within its walls and the sixth and seventh are under way.

The first two, namely, the Hugh Ford production of "The Call of Youth," by Henry Arthur Jones, and "The Great Day," by Louis N. Parker and George R. Sims, have already been released in the United States. The third, the Donald Crisp production of "Appearances," by Edward Knoblock, is due for American release in a month or so. The fourth, "The Mystery Road," directed by Paul Powell, is now past the cutting stage, and the fifth, the Donald Crisp production of Cosmo Hamilton's "The Princess of New York," is now completed.

A Miniature Town

The studios have been an eye-opener to all in the British film industry. The place is a miniature town, self-contained and supplying its own requirements; compact in its arrangement, and wonderfully rich in its resources, technical and artistic.

The large No. 1 studio is on the ground floor and is some 102 feet in length, sixty-five in width, and contains a water tank fifty feet long by 17 wide and twelve feet deep, offering special advantages for water scenes. It is provided with a movable cover and has windows at each end for the photographing of under-water scenes.

At one end of this studio is a scene-dock, from which scenes can be despatched as painted, either down to the No. 1 studio, or by elevator to the No. 2 studio, which is on the first floor. The latter is well lighted and large enough to accommodate six scene sets at a time.

Complete in All Details

At the upper end of the No. 2 studio is a closed gallery with overlooking windows, where the art director's room and some of the principal dressing rooms are situated, while on the same floor and above these are further dressing rooms, all comfortably furnished.

On the ground floor below the No. 2 studio is a large carpenters' shop, with the most up-to-date woodworking machinery, all electrically driven.

All the executive offices are very compactly arranged. In the basement are a projection theatre, motor generator and boiler room, as well as large dressing rooms for "extras."

Outside at the back is a garage. Above is a restaurant capable of accommodating sixty at a time and under the direction of a chef from a well known London restaurant.

The studio lighting equipment is well up to American standard. The studio staff is numerous, well organized, enthusiastic, and there is a fine spirit of loyalty and comradeship. Major Charles H. Bell is the alert and energetic manager, with J. Sloan as the assistant manager; G. W. Budden is secretary of the company and head of the audit department; L. B. Lestocq is casting director; L. Dawson, are director, N. Gregory Arnold, assistant art director; C. McDonnell, chief cameraman; J. Rosenthal, first cameraman; B. Evans, chief scenic artist; A. Stewart, location manager; Miss M. de Saint-Martin, costume designer; J. S. Morgan, chief engineer; A. J. Moss, chief carpenter; F. Mills, property master; A. Barnes, draper. Two directors are now at work in the studios, namely, Donald Crisp, with assistant director Claude H. Miltchell, and Miss Margaret Trunbull as scenarist, and Paul Powell, with assistant director R. J. Cullen and Miss Mary O'Connor as scenarist.

THE WORK OF A DIRECTOR ARTISTIC TO HIS FINGERTIPS

To John S. Robertson goes much of the praise for the charming Paromount picturizotion of Borrie's "Sentimental Tommy." This woodlond scene shows his good taste in exteriors

Revier Loses Point

Supreme Court Justice McAvoy has denied the application of Harry Revier for an injunction restraining the National Film Corporation of American from exhibiting "The Son of Tarzan" and declines to grant his application that a receiver be appointed. Revier recently brought suit for alleged breach of contract in connection with his employment as director of the production.

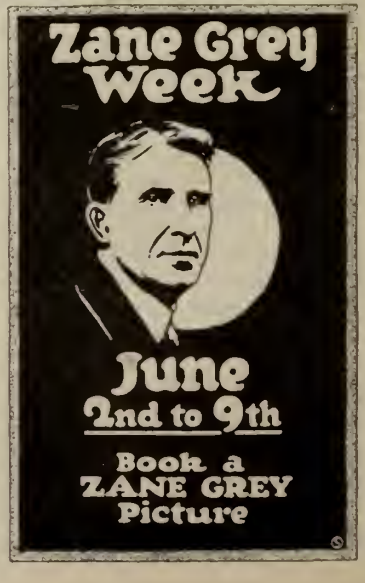
"Constitution Not Yet Scrap of Paper," Says Brunet, Praising McKelvie's Veto

NEBRASKA is a long way from the chief centers of the motion picture industry, but Governor McKelvie of that state has said something so true and so timely that his words not only are heard but appreciated wherever films are made or distributed. In vetoing the censorship bill, which had been rushed through the Nebraska legislature, Governor McKelvie explained his act pointedly and with admirable logic.

Responsible heads of important New York picture concerns read his veto statement with expressions of emphatic approval, which may be crystalized in one epigramatic remark made by Paul Brunet: "The Constitution of the United States is not yet a 'scrap of paper!'"

Like other leaders in the industry, Paul Brunet has given careful study to the whole subject of censorship. He applauded Governor McKelvie's explanation of his veto as an official statement leaving nothing of importance unsaid, while illuminating in the most graphic manner the dangers that lurk in this sort of legislation.

"I think," said Mr. Brunet, "that is would serve a very excellent purpose if every exhibitor would read and take to heart Governor McKelvie's utterances on this subject and use every means in his power to bring them to the notice of their patrons.



Levey Originates Distribution System for Educational-Industrial Pictures

By SUMNER SMITH

THE number of non-theatrical motion pictures made each year for the last five years is astounding. Free lance cameramen and well-to-do men with various hobbies have been traveling the wide world in search of the novel in animal life and other subjects, and their films completed, have failed to secure financial returns in proportion to their investment because of the lack of a distribution system for non-theatrical pictures. For five years—and in some cases for ten years—these interesting and instructive films have been awaiting the time when they could be systematically brought before students of animal life and history and industrial activities.

It is to bring these highly instructive films before the general public, which is showing a rapidly increasing interest in them, that Harry Levey, pioneer in the non-theatrical motion picture field, has formed the National Non-Theatrical Motion Pictures, Inc., a distribution organization composed of forty-two exchanges and whose initial release will consist of over 400 educational-industrial films of as many varieties as a centipede has legs.

A Boon to the Producer

Not only will the general public welcome Mr. Levey's action, but producers of non-theatrical pictures and free-lance cameramen as well, for the simple reason that Mr. Levey affords the latter a ready market for their subjects. For several months he has kept long hours at his office, viewing films dealing with everything from biology to engineering, from trips up the historic Nile to the habits of the great white bears which live up in the Arctic Circle, and he is constantly buying films outright or arranging with their owners to play them on percentage.

Undoubtedly Mr. Levey has as wide a knowledge of the educational-industrial motion picture field as anybody in the industry, but even he, he says, has been astonished to learn the great amount of this kind of film that is available. This week he showed the writer a list of 180 films made in ten years by a free-lance cameraman that covers a wide variety of subjects. This cameraman has been "shooting" all over the world, and because there has been no adequate distribution system for his pictures, and because he could not afford to do so, he has laid his pictures on the shelf until the time should come when that distribution system would materialize. Now he has cash for his pictures, and he is planning another trip off to a strange corner of the world, fortified by the knowledge that if he produces the goods his films will have a ready market.

Market Very Receptive

The market is indeed very ready and very receptive, Mr. Levey finds. More than 44,000 churches in the United States are using motion pictures. Among educational institutions, out of 38,000 queried by the Bureau of Education in Washington, D .C., only 6,761 were found not using films. Nearly all universities have departments of visual education. The National Academy of Visual Education finds a proportion of 330 projection machines to each 5,500 elcmentary schools, and 670 to every 4,500 institutions of higher learning.

Besides this ,there are organizations such as the Y. M. C. A., women's clubs and societies for nature study using so many educational-industrial films that the twelve manufacturers making standard portable projectors are planning to produce them during the coming year at the rate of 1,200 to 1,500 a week in order to meet the demand.

Mr. Levy emphasized one point in particular. "We will have the films ready in the exchanges," he said. "There won't be printed lists of films and promises, but the films themselves on hand for the purchaser to inspect. Then, too, our exchanges will be equipped with accessories, such as portable motion picture machines and standard motion picture machines that can be moved into the school or hall and operated by a licensed projectionist at a nominal charge.

"There have been many improvements in the portable machine, known as the suitcase machine, which can be carried from place to place. The exchange manager in each district will have at his disposal all the latest information and data on projection equipment, and will be in a position to rent or sell the latest types.

Many Portable Projectors

"Nobody realizes how many portable projectors are in use in private homes as well as in schools and churches. There are 28,000 of these in use in the country, and probably 15,000 more are idle because it is impossible to supply the films for them. One of the very important uses of the non-theatrical film is putting Americanization into homes in a language that even an illiterate immigrant can understand.

"A motion picture has been made of every major operation. We have films showing microscopic organisms and demonstrating physiological processes, as, for example, the circulation of blood. Industrial plants are using films to develop practical methods in stabilizing industry and in expanding both foreign and domestic trade.

Regular Exchange Not Interested

"You can readily understand how it is that a regular exchange does not care to handle these films. A man who goes to a regular exchange for one of them is like a man who goes to a wholesale establishment to buy a single suit of clothes; the clothes are there, but it wouldn't pay the firm to find and sell one suit to him when somebody else is waiting to buy twelve dozen suits. Yet it is just as stupid to use the camera to turn out only entertainment pictures as it would be to use a sewing machine to make only one kind of garment."

In closing the interview Mr. Levey described the exploitation and advertising matter which will back up pictures he distributes, paying a high tribute to the efficiency of his staff, and then made an interesting prediction.

Location of Exchanges

"The regular exchanges so far have had plenty to do to supply the theatres," he said, "and the theatre is no place to show educational or advertising films. It is my opinion that in the future big theatres will be built everywhere to show theatrical films exclusively, and the smaller theatres, of which there are a number in every town, will find real profit in devoting themselves to pictures of travel, industry, history, religion and other practical instruction."

The quantity of film which is available for distribution through Mr. Levey's new organization rivals the imagination. There are agriculturals, Biblicals, classics, clinicals, comedies, dramas, historicals, industrials, instructionals. juveniles, scientifics, technicals, topicals and travelogues. They will be distributed through exchanges located in the following cities, and sub-exchanges at intermediate points: Albany, Atlanta, Boston, Buffalo, Chicago, Charlotte, Cincinnati, Cleveland, Dallas, Denver, Des Moines, Detroit, Indianapolis, Kansas City, Los Angeles, Milwaukee, Minneapolis, New Haven, New Orleans, New York City, Oklahoma City, Omaha, Philadelphia, Pittsburgh, Portland, Me., San Francisco, St. Louis, Seattle, Salt Lake City and Washington, D. C. The home office is at 232 West Thirty-eighth street, New York City.

Aubrey Signs New Vitagraph Contract

Jimmy Aubrey, Vitagraph comedian, has signed a contract with that company for a series of two-reel subjects. Aubrey's ability as a tumbler, coupled with his clowning skill, has made him most popular in the type of production in which no deviation from the active style of humor has been taken.

Aubrey has been with Vitagraph for several years, but it was within the past year that a growing demand for his two-reel comedies impelled Vitagraph to engage a special continuity writer for him and put out the Jimmy Aubrey comedies which have found featured positions on so many programs. Aubrey's latest, "The Tourist," is being shown at the Rialto Theatre, Broadway, New York this week.

This comedy is said to be one of Aubrey's best, and is expected to register as big a hit as his previous offering, "The Blizzard."

Aubrey reached his greatest success under the direction of Jess Robbins, who directed him in "The Tourist" and "The Blizzard." It is expected that Robbins will continue to direct him under the new contract.

Libson to Reduce Prices in Cincinnati Theatres

What is believed to be a forerunner of a general reduction in prices of admission to Cincinnati photoplay houses is the announcement made last week by Isaac Libson, general manager of a chain of picture houses, that coincident with the opening of the summer season a general readjustment of admissions will go into effect.

Under the readjustment Mr. Libson establishes a uniform "daylight price" at the Grand. Walnut and Strand theatres, with a higher scale for evenings and on Sundays and holidays.

The admission price at the Grand and Walnut theatres will be 25 cents for any seat for 10 a. m. to 5.30 p. m., while the price in the evening on Sundays and holidays will be 40 cents on the lower floor and 25 cents in the balcony. At the Strand the "daylight price" will be 20 cents and the charge in the evenings, Sundays and holidays will be 20 cents in the balcony and 30 cents on the lower floor. These prices include war taxes.

New Exhibitor Quarters

The Motion Picture Theatre Owners' Association of Pennsylvania, Maryland and Delaware, officially opened its new and handsome quarters Friday, April 29. The event was made a most auspicious occasion with music entertainment and a luncheon. Members and non-members were the specially invited guests. Sydney Cohn, president of the national body, addressed the members. The new Philadelphia meeting rooms are located at southeast corner of Thirteenth and Vine streets. Nearly two hundred members attended the opening.

Federated Film Decides to Double Its Capitalization; to Distribute 200 Comedies

At a well-attended meeting of directors of the Federated Film Exchanges of America, Inc., held at the Hotel Traymore, Atlantic City, beginning Saturday, April 30, a number of important steps were taken looking toward the development and growth of that organization.

The present capitalization of the corporation will be doubled, it was decided by the board of directors, who came from all parts of the country to attend the conference. Together with this announcement came one of an interesting addition to the list of features, animal productions, and comedies which Federated offers for the coming year.

This is Screen Snapshots, the program feature, showing intimate touches of the daily lives of film stars, which has risen so rapidly to popularity. Federated, according to the arrangements entered into with the producers and editors, will distribute Screen Snapshots for the next year. This will put Federated up in the lead of the short subject field, as, in addition to the new acquisition, it will distribute more than two hundred comedies, including Hall Room Boys, Monty Banks and Chester Animal Comedies.

Among those who attended the meeting were J. L. Friedman, of Chicago, president of Federated; Harry Charnas and M. A. Liebensberger, of Cleveland; Sam V. Grand and C. W. Dimock, of Boston; Samuel Bischoff, of Boston; Bobby North and Abe Warner, of New York; Ben Amsterdam, of Philadelphia; P. Clotsky, of Baltimore; J. Eugene Pierce, of New Orleans; H. P. Baldwin and L. E. Ouimet, of Montreal; W. E. Greene, of New York and George H. Wiley, general manager.

The next meeting will be held in Chicago early in June.

Goldwyn Convention Opens at Culver City

Goldwyn executives from New York City and the managers of the twenty-two branch exchanges arrived at the studios in Culver City on May 8 and were met by F. J. Godsol, chairman of the board of directors, who has been at the studios for several weeks, and Abraham Lehr, vice-president in charge of production.

At Omaha, E. J. MacIvor, manager of Goldwyn's local exchange, missed the train, but caught up with it at Grand Platte, Neb., by airplane, with Eddie Rickenbacker, famous ace in America's air fighting force in the war, piloting the machine.

Maurice Wolf, of the Los Angeles exchange presented George Hickey, Buffalo manager, with the golden key to Goldwyn Gate at the first gathering of the managers and executives, a party at the Alexandria Hotel, tendered by Mr. Lehr.

The first business session of the convention was called together on May 9 at the studios where A. S. Aronson, general sales manager, outlined the purposes of the meeting—the formulation of a sales campaign for each big feature of Goldwyn's fifth year product and bringing the branch manager, and through them the sales force, into closer touch with the production of the photoplays which they are to market.

Jenner Made Official of Warren Company

Announcement has been made of the election to a vice-presidency of the F. B. Warren Corporation, new national motion picture distributing unit, of William H. Jenner, for six years associated with Mr. Warren in various motion picture enterprises. Mr. Jenner has resigned from Associated Producers, where he had been Mr. Warren's personal representative in Los Angeles while Warren was general manager of that company, to assume his new duties. After a trip to New York and Boston on personal business Mr. Jenner will return to the Coast.

In his new post Mr. Jenner will have supervision of the F. B. Warren offices in Los Angeles, San Francisco, Seattle and Denver. He will make his headquarters in Los Angeles.

In the early days of the industry Mr. Jenner was one of the right hand men of George Kleine. He went to Boston in 1917 as New England manager for Goldwyn when Mr. Warren was vice-president in charge of sale for that company. When Mr. Warren assumed the general managership of Associated Producers, Inc., Mr. Jenner was placed in charge of its New England territory, with headquarters in Boston. In January, 1921, Mr. Warren sent him to Los Angeles as his personal representative with the members of Associated Producers.

Since he began his duties on the Coast Mr. Jenner has made hundreds of friends among exhibitors in all parts of the Far Western territory.

Flinn Says Advertising Must Be Kept Clean

Motion picture advertising must be kept clean if national censorship of pictures is to be avoided was the opinion expressed by John C. Flinn formerly director of publicity and advertising for Famous Players-Lasky Corporation and now engaged in an executive position for the same organization, in an address before the Associated Motion Picture Advertisers at the Cafe Boulevard May 5.

"There are more people going to motion pictures than ever before in our history," Mr. Flinn declared, speaking from his observation after a four months' tour of the country. "They—the great theatre-going public—are a vast majority of simple living people who adhere to clean living and do clear thinking. It is not a question of bringing advertising down to their level, but of bringing it up to them.

"The great majority of pictures produced today are clean. It is up to the advertisers to eliminate all objectionable points from the paper and copy that goes out on them."

Mr. Flinn paid a tribute to William A. Brady, president of the national association, who, he asserted, "is responsible for less legislation against motion pictures than any other man in the country."

GEORGE WALSH

Now completing "Seranade," a special, from an original story by R. A. Walsh, his brother, who is directing

Beban's Transcontinental Tour Resulted Splendidly

George Beban's triumphant transcontinental tour, in which he has been appearing personally in connection with his own production, "One Man in a Million," has taken him to the West Coast, where he will rest briefly before resuming work on a new subject for Robertson-Cole.

In point of mileage traveled, Mr. Beban's trip was perhaps the longest ever undertaken by a screen star in making personal appearances. Other stars have made extended trips from time to time, but no prominent player has ever covered so much territory at one time with his own motion picture feature.

Mr. Beban's splendid receptions in every city he visited have convinced him of the value of the "personal appearance" as an exploitation aid, and he will probably take other trips with his productions of the future.

Steady Improvement in Film Business Forecast

A steady improvement in the film business in Cuba is predicted for the remainder of the year by A. L. Pratchett, manager of the Caribbean Film Company, of Havana, Cuba, who spent several days in New York on business during the week of May 2, with E. E. Shauer, assistant treasurer and manager of the foreign department of the Famous Players-Lasky Corporation. The Caribbean Film Company is the sole representative for Paramount Pictures in Cuba. Cuban exhibitors and film men are making preparations to enjoy their share of the better business now in prospect, and before the year is ended important additions will be made to the number of high-class motion pictures, in his opinion.

Three new theatres will be formally opened to the public in May. The most important of the three new theatres is the Fausto of Guanabucca, near Havana, which seats 1,000.

William Fox Sends Expedition Abroad; European Production to Begin in Rome

WHEN the Aquitania sailed from her New York pier on May 3, she carried with her the advance guard of an expedition to Europe which will doubtless prove one of the most far-reaching enterprises ever conducted by an American motion picture producer on the other side of the Atlantic. In this party were J. Gordon Edwards, dean of Fox directors and the man chiefly responsible for the present photoplay success, "Queen of Sheba," and Abraham Carlos, under whose direction the entire European expedition will be conducted.

The group as a whole consisted of Mr. and Mrs. Edwards, Mr. and Mrs. Carlos and daughter, John D. Braddon, who goes in capacity of art director to the expedition, and Michael Miggins, who for many years has been assistant director to J. Gordon Edwards.

The second party of the Fox production expedition sailed on May 12 on the Patria, going direct to Naples, and includes H. G. Plimpton, head cameraman; Benjamin Miggins, second cameraman; Louis Loeffler, film cutter; Edward Roos, auditor, and Henry Armetta, who will be the official interpreter.

Direct to France

According to plans at the time of sailing, Mr. Edwards and his party were not to stop in England but go direct from Cherbourg to Paris, where a stay of a few weeks will be made before proceeding to Rome, which will be the first center of operations. The second group will land at Naples and report to Mr. Carlos in Rome on May 25. There preparations will at once be made for beginning film work on "Nero," the first of several productions to be made in Italy.

William Fox has long contemplated sending abroad a producing company for the purpose of making dramatic photoplays to be presented in the form of screen spectacles of a larger and more elaborate nature than anything heretofore seen. And the present expedition, over which Mr. Carlos has charge, is the outcome of this long cherished desire on the part of the producer who, in one season, has given to photoplay patrons so notable a group of pictures as "Over the Hill," "A Connecticut Yankee in King Arthur's Court," "While New York Sleeps" and "Queen of Sheba."

Elaborate Preparations

Work has been under way for many months on several of the subjects which are scheduled for production during the stay in Europe of J. Gordon Edwards and his associates. It is no secret, indeed, that much has already been done on the production of "Mary, Queen of Scots," which, it was first announced, would be completed as soon as the Edwards company reached England. A recent change of plan, however, has left the finishing of this great historical spectacle—many of the scenes of which have already been filmed—for a later date.

"Nero" will receive the director's undivided attention from the moment the members of the expedition assemble in Rome, where the actual filming of scenes in this particular drama will begin on June 10. The largest studio in Rome has been engaged and is now undergoing alterations and additions in order to adapt it to purposes of production as measured by American standards. It has been rumored that the cable report of the securing of that greatest of all historical ruins, the Roman Colisseum, by an American picture concern, for the purpose of staging scenes, was for this production, but there has been no official confirmation.

To Film Vesuvius

It has become known that Fox has leased the biggest circus in Italy, with its entire menagerie of trained and wild animals, and has secured the services of several of the leading animal trainers of this land.

Mr. Edwards has expressed himself as anxious to take advantage of the fact that Mt. Vesuvius is now in a state of active eruption, in order to secure a series of scenes staged as close as prudence will permit to the actual areas of disturbance around the volcano's cone. Plans have already been made for the erection of specially constructed sets in this "danger" zone and devices worked out by which filming may be made practicable at the very crater of the inferno.

In this vicinity, too, will be done a notable work in the reproduction of portions of the ancient buried cities of Pompeii and Herculaneum. The Italian government has granted permission for the reconstruction on the ruins themselves of portions of these notable centers of ancient Roman culture and luxury. For months past authorities have been busy gathering for Mr. Edwards authentic data for this purpose. In this work Art Director Braddon will have the assistance of the best expert help which Italy can supply.

Many Beautiful Backgrounds

With Rome as a center, the Fox company will operate in many of the beautiful and historic regions of Italy. The ancient castles of the Doges in Venice have been requisitioned for scenes in one of the contemplated productions; the fascinating and far-famed Bay of Naples, with picturesque Sorrento in the background; towering Mt. Aetna, on the island of Sicily; the slopes and base of that ever-active volcano, Mt. Stromboli, on one of the tiny islands just north of Sicily; Sardinia and Corsica—all have been slated as the locale of scenes in the photoplay spectacles prepared for production by this expedition.

Mr. Edwards expects to keep his company abroad an indefinite period. "A year or more" is the vague term in which he speaks of the length of time required for the accomplishment of all he has set himself to do before his return.

Other Productions

Besides "Nero" the Fox company has slated for production a huge spectacular drama depicting the romantic history of Francesca da Rimini. Another production will present the pivotal epochs in the life of the world conqueror, Alexander the Great. This will be made in Greece, probably following the work in Italy. Berlin and Vienna will be visited, and before the return of the expedition Mr. Edwards plans to invade Egypt and there stage a dramatic spectacle, "Joseph and His Brethren," a subject in which he has been long interested and on which he long has had prepared a photoplay continuity looking to a production of grand proportions.

In regard to the players who will be seen in these Fox super-pictures only a general statement can be made at the present time. Mr. Fox has sent his director abroad with the thought that there is no bar or hindrance of any nature whatever towards securing the person ideally adapted for the portrayal of each role depicted. This means that the best talent of Great Britain and continental Europe will be canvassed, as well as all available players of America, before final decisions are made.

Breaks Ground for New $350,000 Picture House

Ground for the $350,000 theatre to be erected at Ogontz, Stenton and Chelten avenues, Philadelphia, was broken recently, with Councilman Charles H. Von Tagen wielding the silver spade.

The new house will be known as the Kenneth Theatre, after Kenneth G. Clark, son of the builder who will erect it for the Imperial Theatre Corporation. At the ground-breaking ceremonies, besides Councilman Von Tagen, the speakers were Howard J. Stone, of the Municipal Court and Edward J. Cattell, City Statistician.

The building will be 76 feet wide and 196 feet long and will have a seating capacity of 2,000. The stage will be the largest in the city, it is reported, 40 feet by 80 feet. General construction will be of stone, concrete and brick, and the interior will be decorated in white and gold.

Two Companies Plan to Build Picture Theatres

Mayor Wm. F. Broening has signed ordinances permitting Palmore & Homand and the American Theatres Company to build moving picture theatres on the southwest and northwest corners of Thirty-third street Boulevard and Greenmount avenue, Baltimore.

The former company is planning to build the Guilford and the latter the Boulevard. Excavation work for the foundations was started by the American Theatres Company on Monday, April 11. Negotiations are now under way by Alfred G. Buck, president of the company, for a $22,000 pipe organ.

Triangle Claims Lenox Co. Owes $11,955 on Contract

The Triangle Film Corporation has filed suit in the New York Supreme Court against the Lenox Producing Company to recover $11,965. Triangle charges that in June, 1918, it made a contract with the defendant and one John A. Barry, "according to the well-known and established custom of the motion picture industry then existing, in consideration of the production by the plaintiff of a motion picture, 'No. A 1,'" and it was agreed to pay the plaintiff the cost of production, plus 20 per cent. of the cost, and to refund to the plaintiff all amounts expended in connection with the production.

Triangle alleges it produced the picture at a cost of $57,119, and that 20 per cent. of this amounted to $11,423. All of this has been liquidated by the defendants, according to Triangle, except the amount sued for.

Pielow Joins Hodkinson

Ralph Pielow has been appointed Hodkinson representative in the Portland (Ore.) territory to succeed Mr. Chanler who is resigning.

Mr. Pielow comes to the Hodkinson organization with a splendid record of achievement behind him and it is expected that he will more than justify that record by the results achieved in his new work.

Vitagraph President Predicts Big Year; New Special Production for Jean Paige

ALBERT E. SMITH, president of Vitagraph, has returned from California where he has been giving his personal attention to new productions now under way at the Hollywood studios, and incidentally giving instructions for extensive improvements to the big ranch he recently purchased in Southern California. Following the announcement made early in the new year that he would divide his time between the East and West Coast studios, making New York his headquarters during the warm months, Mr. Smith probably will remain in the East throughout the summer, occupying his country home at Oyster Bay, Long Island.

Mr. Smith is exceedingly optimistic over the motion picture outlook and predicts a big year. Vitagraph is speeding up its productions to the utmost capacity and this activity already has necessiated three trips across the continent since the new year. With every unit busily engaged on new productions at the Hollywood studio, with the special production, "The Son of Wallingford," considerably more than half completed under the direction of George Randolph Chester, the author, and another special James Oliver Curwood production now being cast, Mr. Smith feels privileged to make his stay in the East a lengthy one.

All Are Busy

Alice Joyce, Corinne Griffith, Alice Calhoun and Catherine Calvert, Vitagraph stars, are all busy at the Brooklyn studio, and Mr. Smith will not only plan new productions for them, but will arrange a special production which will be a worthy successor to "Black Beauty" for Jean Paige.

"There will be no let-up during the summer months," said Mr. Smith. "Of course we will make hay while the sun shines—that is one of the golden rules in the motion picture industry—and do our best to meet the constantly growing demand for our pictures. All of our units have been busy during the winter months, those at the West Coast studio in particular. Big things have been planned for the summer months, and it will depend only on the weather and human capabilities whether they can be carried out."

Mr. Smith said that the general improvements begun at the Hollywood studio nearly a year ago were now practically completed, greatly increasing its capacity. Since the first of the year an addition which practically doubled the studio lighting facilities has been completed. Last summer a new system of printing and developing at the Brooklyn studio made it among the best equipped in this respect of any studio in the country, and further equipment and enlargement, Mr. Smith said, would be made at the Brooklyn studio this summer.

Mr. Smith added that Vitagraph's recent announcement that William Duncan will appear in a schedule of special feature productions henceforth, instead of chapter plays, has won much favorable comment from exhibitors and newspapers. Many of the famous books and plays owned by Vitagraph will be used by Mr. Duncan, he said, and they are of the calibre usually issued as all-star productions.

An Adaptation

Shortly before he left for the East, Mr. Smith went over with Mr. Duncan the continuity on which he is now working. This is an adaptation of Ralph Cummins' well-know story, "The Princess of the Desert Dream," and will be issued as a seven reel special. It is a strong story of the early mining camp days of the gold rush in Death Valley, and gives the star the type of drama he fits so well. Edith Johnson is Mr. Duncan's leading woman in this picture, and Mr. Smith said that probably she would appear opposite him in future specials.

Mr. Smith said that Duncan undoubtedly would appear in several of the James Oliver Curwood stories owned by Vitagraph. It will be recalled that Duncan made one of his greatest hits in a Curwood story, "God's Country and the Woman."

The Brooklyn studio, Mr. Smith predicted, will see one of the busiest sessions in its history. Several changes already have been made in the studio personnel, among others, William Wright, formerly of the general offices, having become studio manager, and William R. Dunn having been engaged as casting director.

Mr. Smith announced that Alice Calhoun, the young star, has been placed under a long term contract. Miss Calhoun, since her stardom, has completed three pictures for Vitagraph, "The Princess Jones," "The Charming Deceiver" and "Closed Doors," which is now awaiting release. G. V. Seyffertitz, who directed Miss Calhoun in two of her star productions, has been engaged to take charge of her pictures in the future.

Fifth N. A. M. P. I. Annual Meeting Set for June 6 at New York Headquarters

THE fifth annual meeting of the National Association of the Motion Picture Industry will be held on Monday, June 6, at the headquarters, 1520 Broadway, New York. This date was decided upon at the monthly meeting of the executive committee on May 4, at which authorization was also given for the calling of annual meetings of the several branches of the association, including the producers, distributors, supply and equipment and general divisions.

These divisions will meet prior to June 6 and nominate directors who will be voted upon at the annual meeting of the entire association. It is expected that the newly elected board of directors will immediately convene for the election of officers for the ensuing year.

The annual meeting or convention will be called at 3 P. M. Whether or not the business session will be concluded with a dinner is to be decided by a committee of three, which was appointed at the executive committee meeting. This committee consists of Richard A. Rowland, Lee Counselman and Charles C. Pettijohn.

The fifth annual convention will bring to a close the most active and successful year in the associations history. With unprecedented activities by professional reformers, censorship and blue law advocates, theatre closing agitators and taxation legislation, every committee has had its hands full and has handled a volume of work never before equalled. This work has been multiplied during the 1920-21 legislative season, owing to the fact that in a great many states the legislatures hold their sessions in alternate years and in practically every state this year the legislatures were in session.

This will be the second time the national association has held its annual gathering in New York. The first was in 1917, one year after the association was organized. In 1918 the annual meeting was held in Boston; in 1919, Rochester, and in 1920, Cleveland. Owing to the fact that the forthcoming meeting will be held in New York, a maximum attendance is anticipated.

Reichlin Returns from South American Trip and Reports Excellent Conditions

RETURNING from a thirteen months' trip through Central and South America, N. A. Reichlin, Goldwyn's representative in Latin American, arrived last week in New York from what is said to be one of the most brilliant sales campaigns ever projected in that territory.

While away Mr. Reichlin visited all the countries on the southern continent and reports that Goldwyn Pictures are now sold and pulling strongly with the public in all parts of South America.

Mr. Reichlin made a prolonged stay in Mexico City, which was his last stop before returning to New York, and had a new angle to report upon the motion picture industry there. "Mexico," he said, "has never been so prosperous as at the present time.

"The Mexican people are inveterate movie patrons and support their cinemas whole-heartedly. But what surprises me most is that the prices obtained by the American producers for their product in Mexico are much lower than the Mexican exhibitors and distributors are able to pay.

"It is my opinion, from observation, that it takes the distributor in Argentine and Brazil two or three times as long to take in their initial outlay for a picture as it does the distributor in Mexico.

Chicago and the Middle West

By PAUL HINZ

Big Financial Success Made by Benefit Ball

Seven thousand five hundred persons attended the Moving Picture Machine Operators' Ball, which was given at the Arena, Chicago, Thursday night, May 5. The sale of tickets, which brought in $12,500, exceeded that of any previous year, and socially as well as financially the affair was pronounced the greatest

A number of popular screen stars helped to popularize the event. Bryant Washburn, who had been making personal appearances at Barbee's loop theatre all week, and Lew Cody, who has spent the last few weeks playing the Lubliner & Trinz houses, were the chief masculine attractions. Katherine MacDonald, Hazel Dawn, now playing on the Woods stage, and Helen Gardner, helped to represent the feminine members of stardom.

As a special feature of the entertainment a movie of the fifteen beauties competing in the Journal contest for a job in Christie comedies was shown, and Miss Charlotte Stevens, whom Watterson R. Rothacker, as chief judge, selected as the winner, was introduced after her picture had been shown. To the thirty successful contestants in the Herald-Examiner race for guessing the greatest number of stars from half-veiled photographs, which was on a few months ago, was given a "slip of privilege" to dance with either Mr. Cody or Mr. Washburn.

Tommy Malloy, business agent, T. J. Reynolds, president, and Joseph Sullivan, were the union officials in charge of the ball. Proceeds went to the maintenance of the benefit fund, which is supported solely by these annual events.

Like Midnight Review

Midnight trade reviews are in order for a popular run in Chicago, as was evidenced by the response to Universal's recent announcement that "Reputation" would have a preshowing at Barbee's Loop Theatre, April 28, at 11:30 P. M. More than four hundred persons, comprised of exhiibtors, musicians and publicity men, were present at the midnight review, and judging from the applause "Reputation" has had a good start in Chicago.

"Passion" Opens Season

Summer picture season at Orchestra Hall opened as usual under the management of Wessels & Voegeli, Monday, May 9. Max Goldstine selected "Passion" as the first attraction. A contract which he has just closed with Associated First National provides for the showing of several big productions released by this company. Among these are Hollubar's "Man, Woman and Marriage," Stahl's "Sowing the Wind" and "The Woman in the House," "Peck's Bad Boy" and "Gypsy Love."

Walter Blaufus aranged the music for "Passion." Mildred Fitzpatrick will be organist this season.

Educational Week Here

Educational Week, which I. Maynard Schwartz instituted in Chicago beginning May 2, proved to be such a success that from now it will be an annual event, he states. Exhibitors who had been in the habit of booking one of these subjects a week, in many cases booked a new one a day during this week. Rules were laid aside, and they were given the privilege of selecting anything on the Educational calendar, instead of the particular subjects contracted for. Bookings for this week numbered about fifty per cent more than for any previous week, Mr. Schwartz announces.

Rothacker Anniversary

The eleventh anniversary of the Rothacker Film Manufacturing Company came May 9 and brought interesting recollections to those who knew Watterson R. Rothacker when his establishment consisted of a rented desk in a small loop office, and who are familiar with his achievements today as exemplified in the two big laboratories, one in Chicago, and the new Rothacker-Aller laboratory in Los Angeles. The progress of this company is further indicated in the development of the department for making practical pictures, which has branch offices in New York, St. Louis, Peoria and Milwaukee.

Says Appearances in Person Help Business

A few weeks of daily appearances in person at picture theatres in the Middle West have convinced Bryant Washburn that this scheme of entertainment is one of great value to the exhibitor and to the star.

"It is another version of the selling game," Mr. Washburn said while in Chicago, where he was engaged for the week of May 1 to appear at Barbee's Loop Theatre. "Any successful salesman knows that he has to go out and make the utmost use of his personality in order to put over the biggest deals. And a moving picture actor has not done this until he has gone forth to meet his friends that he has made through his screen work face to face.

Will Tour Every Year

"The practicality of this plan of introducing oneself personally has been proven everywhere I have tried it. From now on I intend to make these tours a part of every year's work. I shall make fewer pictures than I have been doing, as I think it is a mistake tc have one's pictures released too often. It keeps an actor too constantly before the public, which lessens their enthusiasm." The Woodlawn Theatre has been chosen as his next "platform" in Chicago, after which he will visit a few other cities in the Middle West before going back to the studio.

Films Invade Lyric

With the closing performance of a musical comedy shown at the Lyric Theatre, Cincinnati, last week, the final presentation upon that stage of legitimate attractions was given. The passing of the control of the property into the hands of McMahon and Jackson, Cincinnati motion picture men, and the erection of the twin Shubert theatres at Seventh and Walnut streets have brought to an end the Lyric's career of fifteen years as a first-class amusement house. While no definite plans have been perfected for the future policy of the house, McMahon and Jackson announce they are completing arrangements for bringing to the theatre several large motion pictures.

THERE SEEMS TO BE AN OLD-FASHIONED "KICK" IN IT

No. 1 of these scenes of Universal's "The Wallop," shows Harry Carey getting the "tip": "It's good stuff," says the stranger. No. 2 shows an oasis in a dry country, and in No. 3 artificial courage leads to a proposal

First National Branch Managers to Hold Convention in New York Week of May 16

WITH one of the most comprehensive programs ever planned for a motion picture sales convention, the branch managers of Associated First National Pictures, Inc., will assemble in New York City on Monday, May 16, for four days of business sessions with the executives of the company.

In many ways this promises to be the most elaborate convention held by the organization since the sessions of 1919, when the franchise holders and branch managers foregathered for a week at the Hotel Astor. For several months past the independent producing units distributing through Associated First National Pictures have been forwarding data to the main office regarding information deemed desirable as production guides, and in turn these have been sent to the exchanges where special research work has been done by each organization in preparing resumes of conditions in their territories.

As a result, the business sessions are expected to develop a policy of production that will result in the best box office attractions which have ever been handled by one organization.

Industrial Conditions Investigated

Economic and industrial conditions as well as the general theatrical situations have been investigated for subjects of special reports by the exchanges. Confidential reports from theatres as to the kind of productions that have been the most successful as well as those indicated as likely to be the most successful in the future have been obtained as well as the box office values of stars, directors, etc., who are releasing through the organization.

The production policy which is anticipated to be indicated by these reports will be the most comprehensive that has ever been placed in the hands of producers. Not only will the reports provide a guide for the kind of stories which probably will be the most successful, but the scope of the production as well as the casting will be indicated to a certain extent.

The production end, however, is not the only one which will receive exhaustive discussion. Numerous new ideas for exhibitor aids have been developed by the First National organization during the past year and opinions have been sought from theatre managers in every territory as to their opinions of them. These things will be discussed with the opinions of the exhibitor as the predominating argument, and it is expected that several new lines of helps in selling the picture to the public will be among the outcomes of the convention.

To Hold Eight Sessions

Eight business sessions will be held, two on each day of the convention. The morning sessions will open at 10 o'clock, and the afternoon sessions will adjourn at 5:30 o'clock. The planned business of the session is expected to be cleared up at the first six sessions, leaving the last two for the discussion of policies for the conditions peculiar to the individual exchange.

The social side of the convention promises to establish history. Norma and Constance Talmadge, two of Joseph M. Schenck's stars, will have the delegates of the convention as their guests at a beefsteak on Monday night to be given in the Jungle Room of Healy's Restaurant. Tuesday night Jules E. Brulatour, producer of the Hope Hampton productions, will entertain at dinner at the Astor Hotel.

The Louis B. Mayer-Anita Stewart company will be the dinner hosts on Wednesday night, with the Flotilla on Sixth avenue as the place. The Katherine MacDonald company will entertain the managers at a theatre party to a show not as yet selected, which will follow the dinner. From 11:30 p. m. on., the delegates will be the guests of Marshall Neilan at the Ziegfeld Midnight Follies.

Those Who Will Be There

The entertainment for the delegates on Thursday night has not been definitely decided upon. The convention has been deluged with invitations for the entertainment of the delegates, and the problem of making a selection from among them has not been solved.

Among the exchange managers who have announced their intention of being present are: R. H. Clark, of the New York City exchange; E. J. Hayes, of the Buffalo exchange; R. C. Seery, of the Chicago exchange; T. B. Spry, of the Boston exchange; M. K. Keleher, New Haven; W. E. Lusk, Cleveland; R. H. Haines, Cincinnati; J. F. Cubberly, Minneapolis; H. J. Fitzgerald, Milwaukee; E. C. Rhoden and S. W. Hatch, Kansas City; S. S. Schwarz, Des Moines; H. M. Weinberg, Omaha; W. J. Heenan, Philadelphia; S. Y. Edwards, San Francisco; L. E. Tillman, St. John; A. Gorman, Montreal; W. J. Drummond, Toronto; F. Brown, Indianapolis; S. J. Baker, St. Louis; C. R. Beachem, Atlanta; F. P. Bryan, Charlotte; C. H. Feldman, Portland; L. O Lukan, Seattle; A. M. Fabian, New Jersey; J. Skirboll, Pittsburgh; H. Scott, Detroit; W. E. Callaway, Dallas; D. Bershon, Los Angeles; J. P. Anderson, Washington; S. J. Coffland, Vancouver; W. E. Mitchell, Calgary; B. Bloom, Winnipeg; L. L. Goldberg, Louisville; J. H. Ashby, Denver; L. L. Hall, Salt Lake City; C. J. Briant, New Orleans, and Jack Brainard, Oklahoma City.

$2,000,000 Century Theatre in Baltimore Opens; Seats 7000, Including the Roof

THE Century Theatre, Lexington street, west of Charles, Baltimore, which cost over $2,000,000, and which, it is said, has the largest seating capacity under one roof of any theatre in America including the roof with 3,200 and main theatre with 3,800, and which has adopted as its catchline, "The largest place of amusement in America," was opened to an especially invited audience of 3,500 persons on Friday night, May 6.

Those who attended were entertained with a fine program of music and pictures. As an innovation the singing of old and familiar songs by the audience was introduced and was heartily enjoyed by all. As special features of the musical program, the "Southern Rhapsody," by Lucius Hosmer was rendered by the Century Concert Orchestra of thirty pieces directed by Prof. E. V. Cupero, who also directs the City Park Band of Baltimore; and excerpts from "Aida," with scenic effects were given by two singers in costume especially engaged for the occasion from the Metropolitan Grand Opera Company of New York City.

"Deception," was the feature attraction for the evening. The evening went off without a hitch and the program was rendered with expert management.

Addresses were made by Governor Albert C. Ritchie, of Maryland; Mayor William F. Broening, of Baltimore and Howard Bryant, president of the First Branch of the City Council.

The opening for the public took place on Saturday, May 7, at 11 A. M., and the theatre was crowded all day. The opening attraction for Saturday and during the week of May 9, was Mae Murray in "The Gilded Lily," and Miss Murray, accompanied by her husband, came to Baltimore on Saturday and personally appeared in the afternoon and evening at the theatre.

At the special performance on Friday evening, there were many out of town guests including many of those prominent in films circles from New York, Philadelphia and Washington, D. C.

Officers of Company

The officers of the Century Theatre Company are Charles E. Whitehurst, president; F. William Bolgiano, vice-president; Julian S. Stein, treasurer; George E. Smith, assistant treasurer and Edwin L. Hall, secretary. The executive officers of the company include the officers and those who follow: Louis Deal, J. H. Whitehurst, Fred G. Boyce, Jr., Webster Smith, and Howard R. Smith. Louis A.DeHoff is acting as general supervisor for booking the pictures for all the theatres in the Whitehurst circuit, and William M. Whitehurst is managing the Century.

A detailed description of the Century, including all the principal features and innovations, with photographs, will appear in the Moving Picture World in a short time.

This was the opening of the main theatre, which is intended for the presentation of moving pictures only. It is the purpose of the management to open the roof garden theatre in the early fall.

Those features which stand out prominently in the Century are the mural decorations by R. McGill Mackall, the uniforms of the usherettes in their Peter Pan costumes, somewhat like those in Los Angeles, the heating plant and the seating capacity.

For the first time in her career as a screen star Babe Daniels carries a dual role, appearing as Pansy O'Donnell, salesgirl in a fashionable modiste's shop, and as Marie La Tour, "Greatest Dare-Devil Star of the Screen."

Wallace Reid has motored northward in California to make the exterior scenes of his new Paramount Picture, "The Hell Diggers," the story and scenario of which are by Byron Morgan. Frank Urson is the director and Lois Wilson is leading woman.

CLEVER COMEDIES

Everybody's Asking—

What Are They??

Gold-Seal Cork Carpet, soft and quiet as a deep waven carpet and less expensive, makes an ideal and sanitary floor. Made in ten attractive shades. Extremely durable and wear-resisting.

For your lobby, Gold-Seal Battleship Linoleum, made in brown or green. It is good looking, sanitary, easy to clean, and impervious to the wear of heavy foot-traffic.

A *Guaranteed* Satisfactory Floor for your Theatre—

LIGHTS flash out. With a great scuffling of feet, the audience trudges out. An eager throng, impatiently waiting for the "Second Show," rushes in pell mell to take their places.

Day after day, year in and year out, this grinding foot traffic goes on. Movie theatres need floors of oak-tile durability. *Gold-Seal* Floorings more than meet this need.

They can be laid over old floors as floor-coverings, or as finished floors in new structures.

Gold-Seal Battleship Linoleum

This is an extremely durable flooring, made strictly according to U. S. Navy Standard—a composition of fine cork, wood flour and linseed oil, firmly fastened on a strong backing of high grade burlap.

You and your patrons will appreciate this sturdy flooring—you will find it quiet, comfortable, easy to walk on, and non-slippery. Your employees will appreciate a floor so easy to keep clean and in good condition. As it comes in soft brown and green tones, *Gold-Seal* Battleship Linoleum is artistically suitable for almost any scheme of decoration.

Gold-Seal Cork Carpet

If you prefer a floor that is *absolutely* silent and yielding underfoot, we suggest *Gold-Seal* Cork Carpet. This flooring, also remarkably durable, is made in pleasing soft shades of green, terra cotta, and brown—with polished or dull surface—10 shades in all. But still more important—

Both These Floorings are Guaranteed

Here is the big point—whether you buy *Gold-Seal* Battleship Linoleum or Cork Carpet, you buy Guaranteed Satisfaction. Both of these floorings are sold under the Gold-Seal Guarantee — "Satisfaction Guaranteed or Your Money Back." In buying *Gold-Seal* Floorings you are protected against *all* risk of unsatisfactory results.

Write our nearest office for further information, specifications for laying, and samples of these quality floor-coverings.

CONGOLEUM COMPANY
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Philadelphia New York Chicago San Francisco
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CAUTION

"Cammercial" Battleship Linoleum is not made according to U. S. Navy Standard.

This Gald Seal is your guide in getting Battleship Linoleum that comes up to U. S. Navy Standard.

GOLD SEAL
Battleship Linoleum

(THE FAMOUS FARR & BAILEY BRAND)

Made According to U.S.Navy Standard

Goldwyn Secures "Theodora" and "The Ship", Italian Pictures, for Release in This Country

WHILE in Rome, arrangements were concluded by Samuel Goldwyn with the Unione Cinematografica Italiana —known as the U. C. I.—whereby the greatest spectacles made by this company will be distributed in the United States by the Goldwyn Pictures Corporation.

The Goldwyn company is now making plans to release the first two pictures of the group. The first one will be "Theodora," based upon Victorian Sardou's drama and picturized upon a vast scale. This picture, it is said, has been two years in the making. It represents the pinnacle of achievement in the entire history of Italian film production. The cast contains 10,000 persons and the complete field of Italian art has been combed to contribute to the picturization of "Theodora."

All the sets were designed, it is claimed, by the architect of the Vatican and it took six months to erect them. Sarah Bernhardt made the role of the beautiful and haughty Empress Theodora the most dramatic she had ever attempted when she appeared on the stage in Sardou's play. The producers of the picture have been able to give it an even more vivid quality.

Mr. Goldwyn, who saw the picture in Rome, says: "'Theodora' is the greatest spectacle I have ever seen on the screen. The same people, headed by Mr. Ambrosio, who produced 'Quo Vadis' and 'Cabiria,' have made it possible for America to see this epic picture."

"Theodora" will be followed by "The Ship," founded on D'Annunzio's novel "La Nave." Mr. Goldwyn says that in this picture Ida Rubinstein, the great Russian dancer, gives the most imaginative and dramatic performance he has ever seen.

In order to retain the original quality the picture was directed by the son of the poet, Gabrielle D'Annunzio, Jr. It took a year to produce this picture. It is a remarkable fact that, while the book was written many years ago, it anticipated the Fiume situation. The story rests upon the foundation of the City of Venice, with its stirring record of courage and warfare.

Neither of these two pictures has been publicly shown anywhere in Europe. Their presentation by the Goldwyn company will be their world premiere. In releasing these first two films, Mr. Goldwyn says:

"This arrangement will bring to the American screen the greatest and best pictures that Italy has produced. No Italian works have been shown here in seven years. 'Theodora' and 'The Ship' will set a new standard in America. After a journey that covered Europe, and in which I viewed more pictures than I had ever seen before in my life, I was forced to conclude that these vast productions were the best of their kind the world has ever seen. It is gratifying to feel that the Goldwyn company has this affiliation and that it will be the means through which their pictures will be given to Americans."

AN ITALIAN SETTING
Giving an idea of D'Annunzio's "The Ship," acquired by Goldwyn

Richard Barthelmess Pictures to Be Handled by Associated-First National

RICHARD BARTHELMESS is to be a star at the head of his own company. Simultaneously with the announcement of the formation of Inspiration Pictures, Inc., for the purpose of producing feature films starring this young actor, Associated First National Pictures, Inc., announced that negotiations had been completed with Inspiration Pictures whereby the exhibitor organization would have the distribution of the Barthelmess productions for a period of three years. Twelve pictures are contemplated under the contract. Several directors are under consideration.

The new star is at present in Flower Hospital recovering from the effects of an operation for mastoiditis. The starting of production work on the features starring him is entirely dependent upon his recovery to full strength. His condition is such that there is no danger of a relapse of any kind, but he will take a period of convalescence before taking up his new work, it is said.

Charles H. Duell, Jr., a cousin of Elihu Root, son of the late Judge C. H. Duell and a brother of State Senator Holland Duell, is the individual responsible for the starring arrangement for Mr. Barthelmess. He conducted negotiations for both of the contracts, the one between Inspiration Pictures, Inc., for the personal services of the star and the contract whereby the distribution rights were acquired by Associated First National Pictures, Inc. Inspiration Pictures has been incorporated for $1,500,000, and Mr. Duell will be in active charge of the company.

The studio location for the new productions is not announced, but Mr. Duell intimates that many of the productions starring Mr. Barthelmess will be taken abroad.

Julius Stern Sails On Annual Trip Abroad

Julius Stern, president of the Century Film Corporation which issues the Century Comedies released by Universal, sailed on Thursday, May 11, on the Mauretania for a three months' tour of Europe. This is Mr. Stern's annual tour. Last year he went abroad with Carl Laemmle, but this year he got the jump on the Universal's president, who will not sail for nearly a month.

Mr. Stern is taking with him not only the best recent comedies featuring Brownie the Century Wonder Dog, Harry Sweet and Charles Dorety, but also the first print of "The Adventures of Tarzan" serial. This sequel to the Tarzan stories by Edgar Rice Burroughs has just been completed at the Century plant in Hollywood, with Elmo Lincoln as its featured player and Louise Lorraine in his support.

Mr. Stern is combining a double purpose in his trip this year. He is going to solidify the Century comedy releasing facilities in England, France, Switzerland, Holland, Italy and Germany, and at the same time will pick up any features which are not out of the ordinary and which will be adapted to use in this country. He will also make definite releasing connections for releasing "The Adventures of Tarzan" abroad.

New R-C Publicity Head Welcomed Into the Field

C. Seymour Clark, the new director of publicity and advertising for Robertson-Cole Company, was the honor guest at a luncheon given May 6 at Keen's Old English Chop House, New York, for the editors and advertising managers of the publications of the industry in New York City.

The luncheon was given by Gordon H. Place, assistant director of publicity. He spoke briefly of Mr. Clark's enviable record in the advertising field, referring to his work as "than which there is no whicher," and to Mr. Clark as "a man than whom there is no whomer," which in the minds of the guests seemed a complete introduction.

Mr. Clark replied in one of the shortest after-dinner speeches on record, in which he pledged that his department would "cut out the hokum and deliver the goods." Arthur James, of Moving Picture World, in response, welcomed Mr. Clark to the field, assured him cooperation and wished him joy in his new work.

New Wellsboro House

The Arcadia Theatre Company of Wellsboro, Pa., a Pennsylvania corporation with a capital of $40,000, has started the erection on Main street in that city of a moving picture theatre to seat 980 persons. The dimensions of the building are 50 by 150 feet. There will be no balcony. The theatre is constructed of concrete, tile and brick, and it is estimated that the cost will be $50,000. This figure includes its equipment. Music will be furnished by a large pipe organ.

CLEVER COMEDIES
are
Magazine Stories
by
Ellis Parker Butler

News of the West Coast

By A. H. GIEBLER

Ethical Society Urges Censorship from Within

At a dinner given by the Ethical Motion Picture Society of America, a few days ago at the City Club of Los Angeles, it was decided in a general discussion of the censorship question, that the only solution of the problem was to censor motion pictures from within, and the society adopted the policy to support only pictures that uplift.

Among the speakers of the day were Hobart Bosworth, Robert McKim, Ray E. Nimmo, Harry James, Edward Langley and A. Lincoln Hart. Bosworth asserted that the Ethical Society could control the entire situation in Los Angeles if only it wrote letters to such exhibitors as exploit salacious films. Chapters of the Ethical Motion Picture Society are being organized all over the country, and plans are being formed to launch a campaign for that sort of censorship, the headquarters of the society to be in Los Angeles.

Christie Back from East

Charles H. Christie, general manager of the well-known firm of comedy producers, has returned to Los Angeles from the East, where he was in conference with officials of the Educational Film Exchanges, through which most of the Christie output is released. Mr. Christie reports the closing of the biggest year which his firm has experienced.

Little Miss Dazey Arrives

Frank T. Dazey and his wife, Agnes Johnson Dazey, both well known scenarists in the West Coast film colony, became the proud parents of a daughter, born at the Good Samaritan Hospital, on May 1.

Want German Films Barred

The Hollywood Post of the American Legion, composed almost exclusively of motion picture workers, has announced its intention to take active steps against the invasion of the United States by German-made films. Preparations are being made for a monster protest parade to take place on May 7. The Hollywood Post also plans to communicate with its representatives in Washington to ascertain if the incoming German films cannot be made to carry the slogan, "Made in Germany."

Connors Cutting Films

Buck Connors, who has been making pictures at Globe, Ariz., has arrived in town and is cutting and editing his productions at the Horsley studios.

Atkinson Visits Coast

W. E. Atkinson, general manager of Metro Pictures Corporation, spent a few days in Hollywood while on his periodical tour of the Metro exchanges throughout the country.

Frank Hayes As Star

The Italian-American Film Company is preparing a series of two-reel comedies starring Frank Hayes, formerly famous Keystone cop, and known as the "rubber-faced comedian." A Van Bodo, late of the French Pathe Freres, is directing the comedies.

Hiram Abrams Arrives

Hiram Abrams, president of United Artists, has arrived in town and promises to have several items of importance to announce before he returns to the East.

Secures Injunction Against Authorities

Two theatres operated by the West Coast Theatres Corporation, the American and the Belvedere, according to announcements made earlier in the week, opened their doors to the public on Sunday, May 1, and gave the regular performances as according to custom and the policy of the two houses, but charging no admittance. A restraining order, prohibiting the authorities of the City of Pomona from interfering with the shows given at the two theatres, was obtained from Judge Summerfield, of Los Angeles, and it will be before him that the constitutionality of the Blue Law recently passed in Pomona will be argued next week.

Another motion picture theatre of Pomona, managed by R. N. Taylor, made no attempt to open its doors on the first Sunday that the blue law went into effect.

Paramount Builds Fine Edifice in Kansas City

The Kansas City branch exchange of the Famous Players-Lasky Corporation is now housed in its own building, which is pronounced one of the finest devoted exclusively ot the distributing business of a single company in the United States.

The new building is the direct outcome of the disastrous fire which visited the Famous Players-Lasky Kansas City exchange, in the film building at 17th and Main streets, on the 23rd of last July. The main part of the new building is two stories in height and is constructed mainly of brick. The entire building, with an alley on the side and in the rear, occupies a plot 50 by 117 feet.

The company now has under construction new buildings of similar type to house its exchanges in Cleveland, Milwaukee and Portland, Me., and several more are being planned.

THE SUBJECT, GENTLEMEN, IS IMPASSABLE BARRIERS

Alice Calhoun's coiffure, extending down over her ears, helps her to remain deaf to the gent's unwelcome entreaties, and "Central" is the usual impassable barrier to conversation with one's sweetheart. It's from the star's forthcoming Vitagraph, "Closed Doors"

JOSEPH GILDAY

Gilday Preaches "3 Cs" to Paramount's Staff

The policy of courteous service was recently emphasized to every employe in Famous Players-Lasky's Chicago office by District Manager Joseph Gilday. A short speech which he made before all members of the staff a few days ago took instantaneous affect so that within a very short time reports came in from various exhibitors that business was fast becoming a greater pleasure, as transacted with Paramount's Chicago force.

Mr. Gilday calls this attitude (which is not altogether new) the observation of the three C's—Civility, Courtesy, Co-operation. Perhaps no more forceful example of what the popular district manager means could be found that in his own well-known affability.

He said in commenting on the policy of the three C's: "When a customer enters a first-class store he expects attention and not indifference. The more promptly and willingly this is forthcoming the better for the reputation of the store and the greater its volume of business. The same applies to a film exchange, and from now on it's a rule that every one of our employes who comes in contact with exhibitors gives the best service that he is capable of."

The following is the Gilday platform: Civility—In our personal contact with the exhibitor; in all of our correspondence with him; and in all of our conversations with him over the phone. Courtesy—In promptly and speedily extending assistance and intelligently analyzing his business conditions whenever he calls on us or we call on him to transact business; in assisting him in making bookings six day in the week from 8:30 A. M. to 5:30 P. M. Co-operation—Both with the exhibitor and among ourselves; in assisting the exhibitor to solve his problems; in offering him helpful suggestions and making him feel as though he were an integral part of our organization.

Three Cornered Suit Over "No Man's Land" Negative

Answer to the suit brought by Florence Hoyt Stokes against the Associated Photo Plays, Inc., has been filed by the latter in the New York county clerk's office. The defendant denies its principal place of business is at 25 West Forty-fifth street, and while admitting it made a contract with the plaintiff and refused to pay her $7,500 with 7 per cent. interest from February 7 last on a note given to her by the defendants, it denies all of her allegations except that the defendants have an interest in a motion picture, "No Man's Land," and petitions the court to dismiss the complaint.

The litigation is the result of a three cornered dispute between the plaintiff, Helen Gibson and the Associated Photo Play, Inc., over the possession of the negative, which was produced by Helen Gibson in her studio in Glendale, Los Angeles, and which was to have been turned over to the Associated people. They say they have sold the territory for the distribution and exploitation. The defendant claims the plaintiff advanced money to Helen Gibson, and to secure the loan, assigned the negative to the plaintiff. The retention of the negative by Florence Hoyt Stokes, the Associated people say, has damaged them in the sum of $25,000.

The Cimematograph Book

Much Information in Small Compass, But Hardly Enough in Any Single Branch of Cinematography.

For those who desire something more technical than the Croy and Talbot works on motion pictures and yet who desire to cover the field, "The Cinematograph Book, or How to Make and Operate Moving Pictures," will hold interest. It is a British compilation edited by Bernard E. Jones, and is published in America by Funk & Wagnalls Co., apparently from the English plates, for several pages are wasted on the British Cinematograph Act of 1909 and the phraseology is essentially English, requiring translation into American equivalent, such as the use of "continuous" for "direct" current, and "parafine oil" for kerosene.

The chief value of the book is found in the comprehensive field it covers, and its principal drawback is that in this large field it cannot give exhaustive information on any particular branch. Gas illumination is treated very fully in thirty pages, though the calcium is little used in this country, but only thirteen pages are given to the making of the negative exposure and this advice is limited to the production of scenics and news reels. It is too general to form a complete guide to any branch of the business, but is excellent as giving a general survey. Its chief value will be to give information to those who wish a general fund of information on branches other than that in which they specialize.—F. T.

Sunday Shows Are Held to Be Law Violations

Action in the Wabash Circuit Court at Wabash, Ind., by T. Guy Perfect, owner of two theatres at Huntington, Ind., against Charles McGrew, mayor of Huntington, the Huntington chief of police and the Huntington board of works, was virtually ended this week when N. G. Hunter, judge, sustained a motion to dissolve a temporary restraining order. Perfect obtained the order a few weeks ago to prevent the Huntington officials from taking any action toward closing his theatres on Sundays.

Judge Hunter said the opening of the theatres on Sundays for the purpose of holding shows was in violation of the Indiana laws. The case was taken to Wabash County on a change of venue from Huntington. Under the order the Huntington officials were restrained from stopping the Sunday performances but were not prevented from prescuting the theatre owner for violations of the Sunday law.

In another effort to obtain moving pictures in Huntington, Ind., on Sunday, T. Guy Perfect, owner of the Perfect Theatre, entertained a capacity crowd last Sunday night with a free show. Two performance were given and no interference was attempted by the police. The program included Olive Thomas in "Everybody's Sweetheart" and a one-reel color picture. So far this has been the second showing of a picture on Sunday to which admission was free.

Legal Battle Over Possession of Theatre

A spirited fight for the possession of the Sourwine Theatre at Brazil, Ind., began there Monday, when the lease of the Brazil Theatres Company expired. The contest was taken into court Tuesday when the Brazil Theatres Company filed suit against the Citizens' Theatres Company for damages for receipts lost while the theatre is closed.

The altercation began when the Citizens' Theatre Company bought the Sourwine Building, which contains the Sourwine Theatre.

The Brazil Theatres Company's lease had a clause granting the privilege of renewal at a rental to be adjusted. The new owners set the rental at a prohibitive figure, it is said. The Citizens' Theatre Company, despite protests, has erected a scaffold to the top of the auditorium, and has begun tearing off the ceiling of the theatre preparatory to replastering. Injunction proceedings were instituted at once.

S. M. Grimes, manager of the Brazil Theatres Company, still buys his films every day and books his vaudeville acts. The films are merely kept over night and the vaudeville actors rest at a hotel. Advertisements of the shows are printed daily in the newspapers and no mention is made of the fact that the theatre is closed.

Mangan Joins Allen

Announcement is made that Francis A. Mangan has been appointed production manager for the new Allen Theatre in Montreal and will have charge of presentations when this theatre, the latest addition of the Allen interests, opens its doors on Saturday, May 14. Mr. Mangan has been serving in a like capacity for the past year at Phil Gleichman's Broadway-Strand, Detroit. Mangan has handled several New York theatres previous to going to Detroit, the last of which was the Rio at 159th Street and Broadway before the Loew interests took over the David V. Picker Enterprises.

Dorothy Dalton, Conrad Nagle, Mildred Harris and Theodore Kosloff will play the principal roles in Cecil De Mille's new picture, as yet unnamed.

Keeping in Personal Touch

By FRITZ TIDDEN

THE Film Renter and Moving Picture News, of London, takes the English government to task in a recent issue. It says some pretty harsh things, and appears to be extremely hot under the collar. The editorial talks about "the indifference to ordinary codes of honor and frequent breaches of agreement."

It seems that the English government passed a war-time measure in 1916 called the Entertainment Tax, which levies a tax on amusements, which the public ultimately pays. The Film Renter says that at the time the measure was passed it was said to be an emergency issue and would be repealed when the need for such emergencies could not be backed up by just excuses for their existence.

Our worthy brethren make some statements that will bear thought in this country. They mention that in the screen exhibitors have the most powerful weapon at the disposal of man to wage war against officialdom and re-election. They direct the statements against the members of the House of Commons. It is capable of rousing such a storm of indignation against the men responsible that the government cannot withstand the demands.

We repeat there is food for thought for the exhibitors and producers in this country.

* * *

The New York headquarters for George Kleine, formerly located at 110 West Fortieth street, is now in its new offices on the ninth floor of the Tilmar Building, 145 West Forty-fifth street.

* * *

Marc Klaw is to be congratulated. For the first time in as long as we can remember, which is a considerable period, there was a private showing before an invited audience that was not horribly overcrowded, when he caused the French film, "J'Accuse," to be presented for the first time in this country at the Ritz, May 10. As far as we could determine everyone was comfortably seated within full view of the screen, and there was no huge overflow and indignation meeting held in the street, as seems to be the usual case, when three times as many invitations are sent out as the particular place will hold.

Abel Gance, who wrote and directed the film, was introduced to the audience by Mr. Klaw, who has obtained the American rights to the picture and will present it on Broadway shortly. He made a speech in French and copies translated into English were passed around, but not until after the omnipresent coterie that bursts into applause for any old reason showed their familiarity with the French language. You know, the same people who used to perform at the Sarah Bernhardt entertainments. Many persons prominent in literary, theatrical, motion picture and social circles attended the presentation. Dr. Hugo Reisenfeld directed the orchestra.

* * *

One of the questions that will be informally decided at the convention of First National branch managers next week will be whether Lieutenant Jim Anderson, of the Washington exchange, or James R. Grainger, special representative for Neilan, Chaplin, Holubar and Grainger, shall play the title role in John Stahl's production of "King Lear." To avoid any subsequent friction, a secret ballot will be taken.

* * *

Sometimes the movies exaggerate. Selznick News pictures a weird wedding ceremony at which TWO goats were sacrificed.

* * *

Jack Partington is in New York from the Coast on a visit.

* * *

Robert Lieber came to town from Indianapolis the other day.

* * *

Marie Prevost stopped in Chicago on her way back to the Coast where she will shortly start in work for her first feature for Universal.

* * *

Ed Rosenbaum, the West Coast publicity representative for Fox, has returned to New York.

* * *

Milton Hoffman was another visitor from California to arrive in town this week.

* * *

Joseph F. Coufal, president of the Standard Slide Company, was married, on April 30, to Madeline Foxall.

Our service department suggests to Harry Reichenbach that there is an idea for star exploitation in the news story from Paris which outlines the belligerent indignation of Cecile Sorel. Mlle. Sorel attended an exhibition of painting and noticed that one of the exhibits was a colored cartoon of herself that was anything but flattering. She promptly slashed it with a knife. And during the excitement that ensued she was robbed of or lost an extremely valuable ruby. Now if one of our stars went into the lobby of a local theatre and saw a cartoon of herself, such as a Frueh poster—

Next month the Century Company will publish a book that should have appeal to motion picture people. It is called "Ye Olden Blue Laws," by Gustavus Myers. The book will go back to the beginning of the blue laws, to the reasons for their enactment, the experiences growing out of them and the final results of that experiment.

* * *

Victor B. Fisher, general manager of the Associated Photoplays, Inc., who is on the Coast conferring with officials of the Spencer Productions, Inc., relative to the series of pictures starring Helen Gibson, has wired his New York office that Miss Gibson is in a hospital in Los Angeles and critically ill as the result of a serious operation.

* * *

George Pardy is contributing regularly an extremely interesting column of sport stuff to The Winning Post. The material is offered in George's well known style and is drawn from his inexhaustible fund of sport information.

* * *

Next week's features at the following theatres are:

Capitol—Will Rogers in "Boys Will Be Boys." Criterion—"The Lost Romance" remains. Rialto—Dorothy Dalton in "The Idol of the North." Rivoli—Ethel Clayton in "Sham." Strand—Mary Pickford in "Through the Back Door."

* * *

That party now being framed up by the Louis Mayer outfit for the First National boys next week at the "Flotilla" promises to be a sea-going affair. The password of the evening is B. Y. O. B.

* * *

Practically the entire projection staffs of the leading Broadway and Brooklyn theatres were the guests of the Nicholas Power Company Friday evening, May 5. They were shown through the plant which was kept running until the small hours of Saturday morning. After lunch was served F. H. Richardson, of Moving Picture World staff, gave an interesting "smoke box" demonstration on light rays as applied to picture projection and Power's officials demonstrated their latest model "Type E" projector which will soon be on the market. The affair was a great success and lasted until 5 a. m.

* * *

Ernest Lubitsch, the Bohemian director, contests with D. W. Griffith, the American, for first place on the screens of Broadway this week. Lubitsch's "Deception," with Emil Jannings and Henny Porten, is in the fourth week of its record-breaking run at the Rivoli Theatre and his "Gypsy Blood," with Pola Negri, is the attraction at the Strand. Griffith has "Way Down East" at the Forty-fourth Street, "Dream Street" at the Town Hall and "The Birth of a Nation" at the Capitol.

* * *

Priscilla Dean recently remarked that if any of the film's bathing girls should run for office they would stand a good chance of winning on their record. They have never concealed anything from the public.

* * *

Fred Cruze, Rialto house manager, is in Boston acting in a similar capacity, temporarily, for the showing of "Deception" at the Colonial Theatre.

* * *

Those versatile Goldwyn movie folk: Rupert Hughes composes music; Will Rogers plays the fiddle; J. G. Hawks and John Bowers are expert sailors; Rex Beach used to be a gold miner; Victor Schertzinger directs motion pictures, plays nearly every musical instrument, conducts an orchestra and writes scenarios; Cullen Landis can run a locomotive and build automobiles; Frank Lloyd can eat with chop sticks; Gouverneur Morris plays the piano; Gertrude Atherton is a historian as well as a novelist and photoplaywright; E. Mason Hopper, motion picture director, is an expert chef; Reginald Barker is a shark as a fisherman; Howard Deitz is a poet, and Lynde Denig plays tennis as well as he does chess.

* * *

Some time ago Walter Wanger tendered his resignation as production manager of Famous Players-Lasky. At the time it was

understood that a disagreement arose over salary matters. Then word came that the resignation would not go into effect. Later Wanger checked out to Europe, and it was heard that he was going on F. P.-L. business. The firm's offices confirmed this, but no official statement could be secured as to whether he has a new contract calling for more money which Wanger asked for at the time of the disagreement.

* * *

Mildred Harris Chaplin is to enter vaudeville in September with a playlet that includes a cast of three people.

Other film players contemplating a fling in the two-a-day are Polly Moran and Eunice Burnham. Both are staging a comeback. Polly is having an act framed up for her now and Eunice is doing likewise.

* * *

Rita Rogan, a child actress who has been called the little Mary Pickford, is appearing in "The Wild Goose" at the Rialto this week. She is a New York girl and was discovered by Mike Connolly, casting director for International Films. The child —she is not more than five—has already appeared in four pictures, and Mike is justifiably proud of his discovery.

* * *

Studio work has been finished on Charlie Chaplin's latest picture, "Vanity Fair." Edna Purviance plays a big part in it.

* * *

Ben Harney, the American sculptor, who has just made a bust of President Harding, is modeling a bust of Ethel Clayton.

* * *

We have been given to understand that Florenz Ziegfeld would enter the motion picture business shortly as a producer of features starring Billie Burke (Mrs. Ziegfeld). The contract she had with Famous Players-Lasky expired and was not renewed by mutual consent.

* * *

At the close of the present tour of "Sinbad" Al Jolson will probably go to the Coast to make pictures.

* * *

Anna Q. Nilsson either has sailed or expects to sail for Sweden. We cannot tell which it is at this time. Her personal representative sent us a long story that includes, among other things, a list of her recent and not so recent releases, why she is going, etc., but no dates.

* * *

Charlie Giegerich writes us from Montreal, where he has gone to exploit "Reputation," that he is living like a gentleman, and as a gentleman should. He tortures us by saying that they put it on the table in full view. There is none of that surreptitious stuff, and it don't cost so much, either.

* * *

Bill Leahy, the white-haired boy of the Anita Stewart studios, has just returned from Mayerville, for a brief sojourn on barren Broadway. Mill has been reading (with green eyes) the stories about Jackie Coogan, and he wants to enter Richard Hedrick in the sweepstakes for the "child-wonder-of-the-screen" cup, or whatever it is that is being offered. According to Bill, Richard, though only three, can swim, ride a bicycle, play the violin, stay under water a minute and a half, do a Wesley Barry on horseback, make a curtain speech, and do a hand spring. Richard appears with Anita Stewart in "Playthings of Destiny," and Bill admits that he's only cute in it, but wait till you see him in "The Child Thou Gavest Me," says Bill.

* * *

Heywood Broun contributed an article to the May 14 issue of Collier's entitled "Where Does Censorship Start." He tears to pieces with well directed ridicule the Pennsylvania censorship board's set of rules. To say that the article is typically Brounish is superfluous, and amid its humor is a serious and well delivered shot at censorship in general.

* * *

A syncopated evening in several reels will be held in the Hunt's Point Palace, the Bronx, May 14, when Universal employes present their musical revue, "Black and White" (not a taxi). H. R. Parson, author of the celebrated Tank Corps Follies, an A. E. F. favorite, wrote and staged "Black and White." The Universal workers planned the show to prove to their co-workers in other companies, and to the studio folk at Los Angeles, that histrionic talent and shapeliness is not confined to Hollywood and the California beaches.

* * *

Earl J. Hudson, than whom J. D. Williams, general manager of First National, has no assisterer assistant, has decided to live in other parts after a three years' sojourn in Brooklyn. Sometime this month he will get a telephone message from friend wife that the deed has been done and will go to Flushing to eat dinner with his family that night. He has already made application for an injunction restraining Bruce Johnson, George Grant et al, from suggesting that it is "time to start 'four-flushing'" as a good night greeting.

* *

Charlie Chaplin says (we suppose the publishers are responsible for the statement) he has had time to read only one book in the last few months—Knut Hamson's "Growth of the Soil." What about his bank book?

* * *

Hugh Ford arrived from the Coast last week end.

* * *

This week S. L. Rothapfel is spending a vacation in Atlantic City.

* * *

Samuel Ludwig came to town from Minneapolis to look over the market.

Although nothing definite about the matter can be obtained at this time, it is understood that Lillian Gish is to be a member of Arnold Daly's repertory company when it opens next season at the Greenwich Village Theatre. If she forsakes the screen for this company she will play the leading feminine roles.

Her sister, Dorothy, who has never appeared on the speaking stage, is to join a stock company in Canada this summer. She will play opposite her husband, James Rennie, who appeared in "Spanish Love" in New York this winter. The company expects to try out a new play in the near future.

A pertinent article in last Sunday's magazine section of the New York Tribune outlined the details of the interesting struggle between imperial censors and motion picture enthusiasts in Japan. The Nipponese movie fans are beginning to protest against the ruthless work of the "mirthless scissors of censorship." For instance they want the kissing scenes left in, even though the traditions of old Japan may be violated.

Mary Miles Minter is going to Europe in June, accompanied by her sister, Margaret Selby, and her mother.

* * *

Doris Kenyon is not going back on the screen just now, as has been rumored about. She will be Leo Carillo's leading woman in his new play, "The Love Chief," which the Selwyns will produce.

* * *

Colored titles seem to be becoming a fad. Now the Pine Tree Pictures are going to use Prizma titles in its new production, "Hearts of the Northland." F. A. A. Dahme, otherwise known in the title game as "Faad," is painting the illustrations. Incidentally Clarence Schottenfels is associated with Dahme and is largely responsible for the rapid progress of the firm.

* * *

A considerate electric sign reads:
"The Daughter Pays"
No Advance in Prices.

* * *

Thomas Dooley, of the Exhibitors Film & Service Co., Syracuse, was in town this week at the Astor interviewing state right producers.

* * *

Amiel Alperstein and Joseph A. Golden, formerly associated together under the trade name of A. & G. Enterprises, and interested in various producing and laboratory corporations, have dissolved their co-partnership. Alperstein will retain the offices formerly occupied by Allgood Pictures Corporation in the Longacre Building. He will shortly announce his future activities in the motion picture field.

* * *

Mae Marsh is in town from California. She did a little reminiscing shortly after her arrival by attending "The Birth of a Nation" at the Capitol.

* * *

R. W. Barrymore has resigned from the editorial staff of Exhibitors' Trade Review. His future activities are not known but we expect the customary announcement of interest to the trade will be forthcoming shortly.

* * *

John C. Brownell, Universal scenario chief, is a casualty again. Last time he said he ran his hand through a china closet door. This time he says the Liberty motor in his Q-boat kicked at him. Mutiny! Mutiny! Wonder if the scenario chief turns into a hard-boiled, two-fisted skipper when he casts off? It's done in scenarios.

* * *

There was a noticeable spurt of energy among the writers in the publicity and advertising department of First National the early part of this week. It started just after the first mail came in on Monday morning —in which was a check in payment for an accepted poem. Ben Sobler got the check. The F. N. boys are pretty cocky about competition from the outside but when the chief of the office boys in their own organization proves that he can get real money for poetry on the same day that the newspapers announce there are three million men without jobs in the country, they put clean ribbons on the typewriters, took off their coats and dug in.

* * *

For the first time in the history of the Criterion Theatre a poster other than those from the facile brush of C. L. Millard is being shown in the frames at the theatre. Tony Sarg, whose "The First Circus" is a comedy feature of the Criterion program, painted his own poster in his own style. Hugo Riesenfeld can now boast that two of the greatest poster artists, Millard and Sarg, paint for him.

* * *

"What Do Men Want?" asks a film title —and the whole world knows its prohibited.

(*Continued on page* 284)

A Pathé Serial

June Caprice *and* George B. Seitz *in*

THE SKY RANGER

Produced and Directed by George B. Seitz

"THE SKY RANGER"

The Problem of Picking Your Program

Picking the proper program is the first step in picking up profits

YOU win or lose just in proportion with the skill and judgment you show in selecting the pictures for your patrons' entertainment.

You can't please all the people with every picture but you can please every one of them with some one picture on your program.

If you fail to have something in every show that will appeal to all you're hurting your theatre. To pin your faith to the feature alone is like staking everything on one throw of the dice,—ticklish business. A show that is all feature is like a dinner that is all cake, mighty cloying.

There's nothing like a Pathe serial to give vigor and vim to your show, regardless of what the other pictures are. Every man, woman and child likes to be thrilled; every one of them likes daring adventure.

Booking "The Sky Ranger" is taking the first step in picking the perfect program. And the fact that it builds a theatre going habit of fifteen weeks makes it a corking good medicine for stagnation at the box office.

The proof is yours for the asking; see the first episodes of "THE SKY RANGER" *at the nearest Pathe exchange.*

Rubbernecking in Filmland

Kipling's "Without Benefit of Clergy" and Dumas' "Three Musketeers" Are Inspected

By GIEBLER

I SAW a lot of movies being made this week. Went out to Brunton and watched Jimmie Young stage some final shots for Kipling's "Without Benefit of Clergy," that Robert Brunton, Jimmie and Randolph Lewis are producing for Pathe. Saw Douglas Fairbanks fire the first gun for "The Three Musketeers"; saw Raoul Walsh directing his better half, Miriam Cooper, and his brother George in a play for First National, and called at Louis B. Mayer's studio and visited Carter De Haven's stage while Carter and Missus De Haven doped out stuff for "His Lady Friends," also a First National feature.

The Fairbanks stage had a scene that we early scenario writers used to refer to as a "fancy parlor set.' Doug said it was an apartment in the Louvre where King Louis XIII, of France, lived in 1625. All I've got to say is that the manager of the Louvre had it all over the apartment house managers in Our Fair City—it sure was scrumptious. There isn't a "double" anywhere in this town that could come anywhere close to it, no matter what you'd be willing to pay. I'll bet Louie had to do some tall digging on rent day.

Royally Purple Pants

The actors were just as gorgeous as the scene. Adolphe Manjou was playing King Louie and he was wearing the most wonderful pair of purple pants you can imagine. It must be great to be a king and wear pants like that. This monarchy business may be the bunk, but kings certainly do wear swell haberdashery and I don't think it would be any harm if some of our rulers kind of fixed themselves up fancy. I'd like to see "Pinkie" Snyder, our mayor, diked out like Adolphe was.

Mary McLaren was Ann of Austria, King Louie's wife, and pretty as a picture with a gown that had enough goods in it to clothe a dozen girls the way they dress now-a-days. There was a bunch of ladies of the court all dressed up regardless and wearing lacy thingumbobs that stuck up behind their ears and made kind of frames for their heads. Doug said they were ruffs but that I was not to pull any pun about them being rough necks, and that's the reason I lay off what might otherwise have been a good gag.

Dumas Would Concur

Doug was wearing his D'Artagnan costume and a seventeenth century mustache that he raised for the occasion, and he looked just as though he had stepped out of the book. I'll bet if we could have gotten Aleck Dumas on the ouija board he would have said, "Bon kid, Doug, vous etes un ours."

There were two more distinguished visitors on the "Three Musketeers" set, Peter B. Kyne, the writer, and Charles M. Russell, the celebrated painter of western pictures, who was accompanied by Mrs. Russell. We all stood around and watched Fred Niblo, the director, shoot King Louie, Ann of Austria, and the court ladies and admired Adolph Manjou's purple pants until Nigel de Bruielier, who is going to play Cardinal Richelieu in the Dumas story later on, came on the set. Nigel said he was working on Jimmie Young's picture and that Jimmie was shooting a scene with an East Indian monsoon in it, over on the back lot, so I decided to go over there. I came awfully near making a dreadful faux pas at this point.

"Soons" and "Gooses"

The set was an exterior of a house, there was a rain machine pouring a perfect deluge all over everything and a wind jammer blowing the rain about like sixty, but I didn't see anything that resembled what I thought a monsoon should like so I asked a property man about it. "That's it over there," he said, "don't she work fine?"

I still couldn't see anything, but I supposed it was on account of the rain and as I didn't want to appear too ignorant I just remarked that "she must be kind of amphibious to work in all that water," and thought I'd wait until the shower was over. "What are you talking about," asked the prop man, looking at me kind of funny. "A monsoon, I said, "one of them little animals that lives in the jungles of India and eats snakes; an actor just told me you were using one in this set. I like to see her go to the mat with a rattler." "You're talking about a mongoose," said the prop man. "a monsoon's not an animal, it's a rainstorm!"

The above just goes to show how as smart a bird as I am can make himself look like a perfect dumbbell at times. I'm glad I didn't pull that mongoose stuff on Jimmie Young or Doc Maddock.

Atmosphere and Sentiment

The monsoon stuff was very effective. The scene represented the house where the army officer of Kipling's story hid away the girl with whom he lived without benefit of clergy. After the death of the girl, played by Virginia Faire, the "House of Love," as it was called by the people in the cast, was partially destroyed by the monsoon. The officer, Thomas Holding, comes to the dismantled house, and while walking around the little garden full of tender memories and terrible regrets, he comes upon Nigel De Bruielier, an East Indian merchant who owns the place and who is estimating the damage done by the storm.

The merchant and the officer had once served together in the same campaign and when the Indian reads what is in his former superior's mind he tells him that the "House of Love," which is now the house of regrets, will be torn down and a road built along the place where it once stood. Jimmie Young is certainly an artist in staging that kind of action. I got a knob in my throat watching the stuff. Really I enjoyed it just as much as if I had got to see a mongoose kill some snakes, which I thought I was going to see when I went to the set.

Walsh's Fast Workers

After this I went over on stage one where Raoul Walsh was staging some mighty interesting stuff on an elaborate Mexican set and putting his brother, George Walsh, through some of his usual slam bang, whirlwind brand of action. George escaped a bunch of heavies by swinging from chandelier to chandelier across the room and plumped himself out of the room through a window just as easily and as neatly and seemingly with no more effect, than it would take to play a rubber of pinochle.

Raoul Walsh has hung up a record as a fast worker and quick shooter since coming to the Coast. John McCormick, First National Representative, says he puts up sets and shoots 'em so fast that it is hard to keep track of him.

The Walsh Film is to be called "Serenade" and the action is laid in Mexico, but it is not the usual Mex film featuring greasers, maneating cacti and dobe shacks. The people of the story are Castilians, the high brow type of Mexicanos. George Walsh and Miriam Cooper, Mrs. Raoul Walsh—it's quite a family affair—play the leads. Bertram Grassby is the heavy and the others in the cast are Joseph Swickard, James A. Marcus, Melville Johnson, Marie Marstina, the ever reliable Eagle Eye, and a lot of extra people.

De Havens at Work

This was quite an orgy of movies all on one day, but I still didn't have enough so I went down to Louis Mayer's studio where Carter De Haven was shooting "His Lady Friends," an adaptation from a regular stage farce of the same name. Carter has an awful time with his lady friends in this piece. He has the part of a chap who is in the exciting business of Bible publishing. He makes so much money in this pious work that he does not know how to spend it, and to please his wife, who thinks he should put some of the dough in circulation, he picks out three lovely lady friends and sets each one of them up in an apartment. This is all innocent enough—the Bible publisher doesn't mean any harm at all—but it looks kind of funny and the situation creates many other situations of a fine comedy nature.

Mrs. De Haven, who is the wife, and Helen Raymond, who made such a hit as the wife of of the wop tenor in "Twin Beds," and Lincoln Stedman were working out a scene under the direction of Lloyd Ingraham, and if the rest of the stuff is as good as this stuff looked, quite a number of folks are going to get a mighty good laugh out of the film.

Building New Theatre

E. H. Haubrook, well-known showman of the Pacific Northwest, is building a $15,000 theatre at the corner of 16th avenue and Roxbury street, White Centre, a suburb of Seattle, Wash. The theatre will be named The White Centre, and will be open about June 15.

McCullough a Director

Philo McCullough, long a member of the Fox film family, wherein he has played in support of Shirley Mason and other stars, has been made a director at the Fox West Coast studios.

McCullough's first picture will be an Eileen Percy subject, with "The Canyon Kid" as working title. This is now under way and, according to Fox advices, will justify the change in McCullough's status.

Butterfield a Busy Host

Colonel W. S. Butterfield, president and general manager of the Bijou Theatrical and Enterprise Company of Battle Creek, Mich., recently had his hands full, when during one week he was host to a banquet of 200 friends and theatrical associates at the opening of the new Strand Theatre in Lansing, entertained relatives in Battle Creek at dinner in celebration of his own birthday and celebrated the anniversary of the marriage of his eldest daughter on the 25th.

Personal Touch

(*Continued from page 282*)

The April 28th issue of A. M. P. A. Bulletin, which was edited by Bert Adler, contains a squib that will bear repetition. It is headed "Little Trade Paper Lessons":

"Now, Rollo, what is an audit?"

"An audit, sir, is an official count of the number of persons who have accepted our bargain subscription rate and in exchange for a receipted bill consent to receive our paper."

"Quite correct, Rollo, but you must not mention it outside the family. Now then, what is bulk advertising?"

"Bulk advertising, sir, means a lot of pages the bulk of which we don't get paid for but it makes the book look thick and impressive."

"Correct again, my son, but why do we have bulk advertising?"

"Oh, sir, we must impress the trade that we are outstripping the field. When I say outstripping, I think I make myself clear, sir."

"Indeed you do, Rollo. Now what is most needed in trade journalism?"

"Well, sir, that's a harder question but I'll do my best. The great need today is to have two flat shoulders so that one may carry the exhibitor on one shoulder and the paid advertising on the other. It takes padded feet, also, to slip along and offend nobody because offending people cuts into the advertising."

"Yes, yes, Rollo, but can't the industry afford one trade paper that has the courage to play fair and be frank and not worry about the result?"

"Um, yes sir, but in the meantime we have bulk advertising and audits to offset that so why should we bother to go out and be courageous? Besides that, sir, it's such a bore to have to fight for the right when we'd be so much happier with all the money."

"You are excused, Rollo, you have said an earful!"

* * *

Ruth Roland's new leading man working with her in the serial picture now in production at the Hal E. Roach Studios, Culver City, Cal., is Earl Metcalf. After his first day with Miss Roland on the lot he handed her a sheet of manuscript, remarking:

"Your next serial, Miss Roland, will have twenty-six episodes, one for each letter of the alphabet. Here is my scenario for Episode H."

Having read the sheet, Miss Roland agreed that it was, indeed, an H—— of an episode. Here it is:

HANDSOME HARRYS HOPELESS HUNCH

By Earl Metcalf

Episode H.

Hattie Haynes had huge heritage; hundreds Handsome Harry had. He, hypnotized; hallucination haunted him. How he hated his hallroom, his ham, his hash!

"Hurrah!" he hollers, heaving his hat heavenward. Handsomeness has hardly helped heretofore.

He hastily hails hansom.

"Hattie's home," he haughtily hollers.

Horse hardly hurries. Has heavy hoofs. High hills hinder his haste. Harry harangues hackman. He halts horse. Hurling heavy hand, he hits Harry hard. Hansom hurries homeward.

Harry has hunch. Holding his head he hopefully hobbles, "Howard's Hotel," his haven.

"Hark," he hollers—"half-and-half."

Having had his, he hurries hence.

Handsome Harry haunts Hattie's house. Hangs hat hall hatrack. Hattie hears him. Hops happily, hiding her heavy heart. Hugs Harry hard, hollering, "Handsome Husband!"

Harry halts her.

Hattie, hideous, has hairlip, huge head. Hattie heavy hearted. Harry hastily hunts hat.

"Humbug," he hisses, hiking homeward.

JOHN M. STAHL

When he was young, innocent and at peace with the world—at the age of three—before he decided to produce "King Lear" for distribution by Associated First National

Pettijohn Resigns from Selznick Corporation

Charles C. Pettijohn has resigned from the position of assistant to the president of Selznick Pictures Corporation to become president of the American Fiscal Corporation. The news of the change came as a great surprise to the film industry.

However, Mr. Pettijohn, it is understood, has not severed connections entirely with the Selznick Company, as he has been made a member of the board of directors.

The Selznick Corporation is to be closely identified, it is said, with the new organization of which Mr. Pettijohn has become president, inasmuch as the latter, being financially interested in several operations of the film industry, will have the Selznick Company as one of its clients.

The American Fiscal Corporation has opened offices in the Postal Life Building, Fifth Avenue and Forty-Third Street. It is organized under the laws of Delaware.

Gregory Linder, formerly of the Gregory Linder Company, fiscal agents, is vice-president and general manager. The board of directors consists of William H. Barr, president of the Lumen Bearing Company of Buffalo; B. M. Robinson, counsel for the Firestone Tire & Rubber Company, of Akron, Ohio; J. H. Goslin, president of the Joubert-Goslin Machine & Iron Works, of Birmingham, Ala.; James J. Rick, formerly disbursing officer of the U. S. Grain Corp. during the war and now Comptroller of the Hoover Relief Fund, and Wm. A. Grant, who held an important post with the Republican National Committee during the recent campaign.

Gets Trip to New York by Winning Competition

The ambition of one Canadian girl to meet and talk to some of the leading stars of filmdom will be gratified by the Famous Players-Lasky Film Service, Ltd., as the result of a competition conducted during the first Blue Ribbon Week for Paramount Pictures in Canada to obtain a design and slogan for future Blue Ribbon weeks. Miss Fern Thompson, of Brantford, Ontario, who drew the design, is coming to New York May 19 to spend four days visiting the Long Island studio, seeing Broadway shows and sightseeing as the guest of the Canadian distributors of Paramount Pictures.

Blue Ribbon Week was observed throughout Canada April 4 to 9. The patrons of the theatres which had joined in observing Blue Ribbon Week were invited to submit their ideas of a design and slogan to be used in advertising next year's Blue Ribbon Week.

Toronto Theatre Starts Season of British Films

The interesting announcement was made at Toronto, Ontario, on May 7 that British-made moving pictures would enjoy a "season" at the Grand Opera House, the large downtown theatre controlled by the Trans-Canada Theatres, Ltd., of Montreal. This season opened Monday, May 9, with the presentation of "The Case of Lady Camber," an English feature which had already done considerable business in Montreal and other cities of Canada.

Announcement was made that nothing but British films, including Canadian-made subjects, would be presented at the Grand for a series of weeks, performances to be given twice daily. The admission price for matinee shows was fixed at 25 cents and the evening prices ranged from 25 cents to 50 cents. The opening program included a scenic showing life on the Thames River and short English comedies.

To Open Branch Abroad

Convinced that Europe is in need of an American up-to-date laboratory, Nicholas Kessel, owner of the Nicholas Kessel Laboratories, will open a branch somewhere on the Continent, possibly in Antwerp, Belgium. With this in view Mr. Kessel is sending as his representative Miss Martha McCarthy to look over the field. Miss McCarthy has been with the Kessel laboratories a number of years. She sails for Europe on the Olympic, May 14, and will be gone several months.

To Attend Exhibitors' Meet

Charles H. Burkey, a member of the executive board of the Motion Picture Theatre Owners of America from western Missouri, and M. Van Praag, financial secretary, leave Kansas City, May 14, to attend the executive board meeting of the Motion Picture Theatre Owners of America, which has been called by President Sydney S. Cohen to be held at Washington, D. C., on May 17.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

First National Exhibitor Invents Handy Enlarging Box for Cutouts

ALBERT NADEAU, of the Bluebird Theatre, Anaconda, Mont., who has the First National Franchise for that territory, sends to the publicity department the sketch of a handy enlarging apparatus employing the principle of the balopticon or post-card projector, which he uses for making cutouts for his exploitation. The scheme is very simple and will prove invaluable to the man who wants to make enlargements and who cannot afford the cost of professional work or who lacks the necessary facilities. It is simple and cheap.

The requirements are a rough wooden box, a room which can be darkened, the stereopticon lenses from your machine, a mirror and a screen. The room should be fairly large, but you can set up the apparatus in the house after the audience is out and do your work there.

How to Make It

The sketch is almost self explanatory. If it is not, go to some toy store and look at the smaller machines, and you will get the idea.

The box can be made of rough wood fairly light tight. At the back is a movable screen, which can be adjusted by means of a door set in the side. This *must* be parallel to the lens or one side or the other will be distorted, just as will your picture on the screen if you shoot at an angle.

HOW THE CUTOUTS LOOK

In the front of the box you set a milk can with the bottom out as shown. This is merely to prevent the side rays from the lamps cutting across the path of the image-ray. Inside of this on the front of the box is set the lens. Lenses of different foci will be handy, but they are not essential. You can get the same result by moving your balopticon closer to or further from the mirror. The closer you come, the smaller the image.

Light the Copy

Two nitrogen lamps are set inside the box, one on either side of the milk can screen, with reflectors which will throw the light upon the copy screen (marked "picture" in the diagram).

The mirror must be set exactly at an angle of 45 degrees to the box and the screen, or you will again get distortion.

The picture to be copied is set on the screen within the box, preferably upside down, that the image will be in the correct position on the copy screen.

This is wall board either pasted over with paper or painted a dull white. Paint is to be preferred, since paper is apt to cockle or wrinkle.

With all of the lights out, save those inside the box, by changing the relative positions of the balopticon and screen to the copying screen, you can make the image any size you desire. With a little experimenting, you can do this work quickly and accurately.

Moving the picture screen closer to or further from the lens will get it in sharp focus, when it will be reflected upon the copy screen. The outlines are sketched in pencil and then, with the lights on, you can fill in with black, cut the outline and get results as good as those shown by Mr. Nadeau.

Song Will Stick

The song written by Paul M. Sarazan, of the publicity staff of Associated First National for the presentation of "Peck's Bad Boy" at the Strand Theatre, New York, is to be published by Irving Berlin.

It was not anticipated by Mr. Sarazan or Manager Joseph Plunkett that the song would do more than serve its prologue purpose, but the air was catchy, the audience took it up and the offer of publication followed.

Sarazan has written a number of musical productions lately for Plunkett and others.

Broke Record by $3,000 With Anniversary Film

William Goldman broke his best record by $3,000 at the Missouri Theatre, St. Louis, and did it with film. Also he turns loose another good idea for even the small town man, who can work with slides if he cannot afford a motion cameraman.

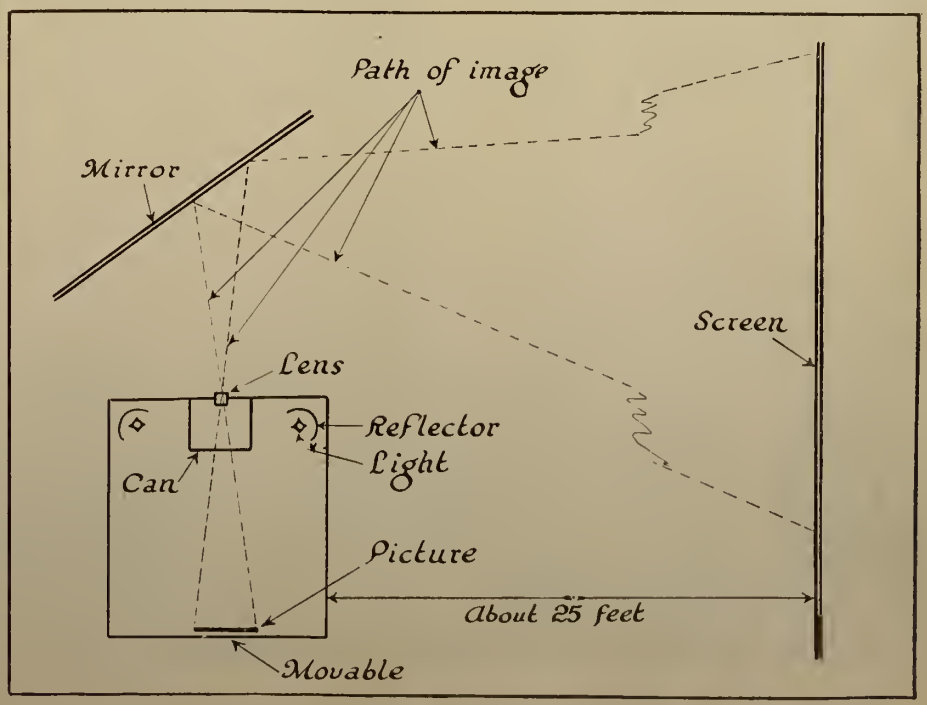
Seventeen years ago they had a fair in St. Louis, as you may recall. The idea was simply to bring out an anniversary film. Mr. Goldman enlisted the interest of Ambassador David R. Francis, who was president of the exposition, and with his aid got others in line. They went out to the old site and the stake on the site of the fair was driven, ground was broken, Mr. Francis pushed the key which opened the fair, and he made his opening address just as he did in 1914. Col. Roosevelt contributed some recollections of his father's participation in the event and in all about 2,000 feet of film were arranged, including the titles.

Prominent Men Talked

Each night some prominent citizen gave his recollections of the Fair and reminisced in "Them was the happy days" vein, and the musical novelty included the ballyhoo men and the barkers along "the Pike," which was what they called their side show street.

It not only beat Thanksgiving week by $3,000, but it brought to the house a lot of people not regular patrons, but who may get the habit. That angle will be worth more than the immediate gain.

Anyone can dig out an anniversary, borrow old photographs and prints, and with a stereopticon show lick the film feature. Commence.



MAKE YOUR OWN ENLARGING CAMERA AND FOOL THE PHOTOGRAPHER

With this sketch and the stereopticon lens from your machine you can enlarge any poster or other design to give you exactly what you want in the way of display material. It employs an old principle, but gives you a better effect

Selling the Picture to the Public

Showed the Veterans the Custer Battles

A purely local angle, but one which can be turned into press material for you, was worked by the Kunsky houses in Detroit for "Bob Hompton, of Placer." This shows Custer's last stand, and Harold Hefernan, the First National exploiteer, and Howard O. Pierce, of the house press staff, worked out a special showing for the veterans who fought under Custer in the Indian wars.

A regiment was recruited in Michigan in the vicinity of Monroe, Custer's birthplace, and eleven of them are still in the vicinity of Detroit. They were brought to the city for a special screening a month in advance of the showing and Cornelius O'Dwyer declared he had never seen a stage impersonator who so closely impersonated Custer.

The newspapers all assigned their star men to write stories of this unique showing, and it gave the house invaluable publicity.

The Indians will be used for the showing and the house staff will be dressed as Indians or plainsmen.

Made Box of Mystery Sell Tom Mix Feature

G. R. Stewart, resident manager of the American Theatre, Casper, Wyo., took the old idea of putting a poster in the bottom of a barrel or box and setting it in the lobby and gave it legs. The legs belonged to a couple of house employes.

He got a box of the sort used to pack shoes in, with an inside dimension slightly wider than a one-sheet and somewhat longer. Two handles were nailed on and the box was covered with white paper on the outside and lettered "Hands Off." The lettering was done so that the box could be carried with the opening toward the pavement.

This was carefully carried through the streets, and at intervals it would be upended that the interior might be viewed by the curious. It had the effect of stamping the title on the memory as no posted sheet could have done. It's so simple that anyone can work it and so good that everyone should.

Another stunt was to hook up the stores handling baseball and sporting goods to a treasure hunt for Marion Davies in "Buried Treasure." Balls, bats, gloves, masks and one hundred tickets were the buried treasure, the slips calling for the prizes being enveloped and tucked away in various hiding places, mostly along the main streets, and an adult pirate and several costumed small boys directed the hunt and kept the hunters within bounds. The rules required the hunters to keep together and obey the directions of the box pirate, who saw to it that all prizes were discovered sooner or later, but not sooner than was compatible with suspense.

Hyman's Novelties at the Mark Strand

One of the most important musical productions Edward L. Hyman has yet made at the Mark Strand, Brooklyn, is programmed for the week of May 15. This is Hope's Indian love lyrics from "The Garden of Kama." For each of the four songs of the suite the setting will be changed, and all will be introduced by a person in the ragged dress of Omar Khayam, who will recite the opening lines, the singer then taking up the song. A blue neutral drop will be used for all of the presentations, forming the basis of the settings.

EDW. L. HYMAN

In "The Temple Bells Are Ringing" frequent mention is made of a girl with silver ornaments, and a dancer in oriental dress (oriental, not midway), wearing heavy silver bracelets and anklets, will do a slow dance to the rhythm of the air, which is sung by the tenor. In this song set trees will be employed on which red lights will play, with the singer in a white spot and the dancer in amber.

"Less Than the Dust" will be sung by the soprano, also in oriental dress. She will be seated off center, holding a scimetar. She is lit from the sides by red and amber. Two enormous jugs will be set either side of the stage, and bathed in amber spots from overhead, with the drop in blue. Near the close of the song a dancer comes on in a slow dance which ends in a death drop as the song finishes.

"Pale Hands I Love" will also be sung by the soprano, still in oriental costume, standing on a small panorama ground strip. There will be an enormous moon and a ripple effect, the singer being bathed in amber as if from the moon. There will be no dancer in this number.

"'Till I Awake" uses the baritone. The song is so fantastic that only the blue drop, powdered with stars, will be employed. Three girl dancers interpret this number, working in a white spot and doing their dance around the recumbent figure of the singer.

The front will be screened with white scrim and the manipulation of the lights will obviate the curtain drops to permit the change in the accessories. This also explains the use of the brief recitations, which are given while the changes are being made.

This is preceded by the overture to Thomas's "Mignon" in which the harp solo will be transcribed for the piano, the pianist playing in an amber spot while the rest of the orchestra is in blue flood with the stage coves in red and blue. All lights up at the close.

The Topical Review follows the Indian cycle and this gives way to the feature prologue, the feature being Pola Negri in "Gypsy Blood," a screen version of Carmen.

This is a Spanish cafe interior, with a girl on a table concluding a dance as the curtains part. A Spanish dance also forms the third number, the first being the "Love is like a wood-bird wild," the second is the duet "Speak to me of my mother" and the concluding selection is the famous Toreador song. The lights will be red and amber. The scrim front drop will be used and the lights will dim on the concluding number to permit the title to be thrown on the scrim as the song closes, the screen then being dropped.

Following the feature will come "Love's Sweet Song" by a mixed quartet, dressed as old folks. They are seen on the porch of an old home. The lights will go from blue to red and then to pink, closing with a steel blue spot as the song ends.

Larry Semon in "The Rent Collector" will follow, and the "Spanish Serenade" will be played as a postlude.

If you can sell only one man in ten with stunts, it still pays to stunt, for you need that tenth man, too.

THIS SHOWS THE BOX OF MYSTERY AND THE PERSONALLY CONDUCTED HUNT FOR BURIED TREASURE

The America Theatre, Casper, Wyoming, has improved the buried treasure stunt by providing a big pirate to guide the little pirates in their search. It keeps them within bounds, and gets the stunt over better. The mystery box is a shoe case with a one sheet in the bottom. It is carried through the streets and now and then up-ended so that the poster may be seen

Selling the Picture to the Public

Hyman Makes Wes Barry a Boy Scout Before Crowd of Ten Thousand Persons

EDDIE HYMAN appears to have put the biggest kick so far into the use of the Blackfeet Indian chiefs who are advertising "Bob Hampton, of Placer" for the Associated First National and Marshal Nielan.

When the film was in New York, Joseph Plunkett pulled a lot of good stunts including a visit to the Mayor and a lot of street work, but Hyman borrowed Wesley Barry, too, and jazzed the idea to the limit.

Hyman stands as well with the Boy Scout authorities in Brooklyn as he does with other factors, and he persuaded them that it would help the recruiting in Brooklyn if they had a demonstration and made Wesley Barry a member of one of the troops. The Scout authorities realized the publicity value of the idea to them, and promised their cooperation. It was then arranged that a letter should be given the newly inducted scout to deliver to the scout authorities in Los Angeles.

A call was sent to all the Boy Scout troops to assemble at the Plaza last Sunday afternoon, in marching order and with their colors.

Turned Out in Force

Permission was obtained from the Park Commissioners to use the meadow in Prospect Park for the ceremony, and because it was a Scout event, the Brooklyn papers and those of the New York dailies having special Brooklyn sections, gave it considerable space. Some of them ran more than half a column, with a picture of one of the chiefs. All gave liberal space.

It was announced that the ceremony would be held in the meadow, but the gathering of the Scouts at the Park entrance held a portion of the crowd. There were some 1,500 Scouts and two fife and drum corps when Barry rolled up in a car, chaperoned by M. B. Blumenstock, Hyman's press hustler, and the Indians, several newspaper men and a Kinograms cameraman. Blumstock also had a motion camera. He says he knows how to use one.

About three thousand started out from the Plaza, but there were five thousand who accompanied young Mr. Barry by the time the meadow was reached, and they found more than five thousand waiting there.

The troops were lined up, Barry was inducted into one of the crack companies, was given his letter, and the chiefs started some tribal dances.

Then they were whisked back to the theatre in time to make the prologue, and most of the crowd followed, to judge from the stand-out.

Later in the week the pictures of the ceremony will be shown on the screen and it is safe to say that everyone will come then.

The only advertising, outside of the banners on the automobiles, was a throwaway which explained who the chief was. Apparently it was for the information of the public, but it did not forget to mention very prominently that they were at the Strand.

Ten thousand of these were passed out. It was a big stunt and materially helped business this week.

Harry Swift, of Albany, Hooks Up a Barber Shop

Pretty soon some one will hook a livery stable to "Black Beauty," and then there will be only the undertakers left. Harry Swift narrowed the field the other day when he hooked a barber shop to "Brewster's Millions."

He was up in Saratoga Springs, where he is training the merchants to like displays, and he passed a barber shop. He never landed a barber shop before, so in he went. He had a hard time persuading the barber that he would sell more shaves if he hooked up with a picture, but he put it over.

Harry Swift's Latest

He used a familiar stunt, a cutout with the money heralds and a card reading, "You do not have to have Brewster's Millions to get shaved in here." He mingled a few stills with the bottles of hair tonic and he left the barber with something new to talk about, at any rate.

Now if "Black Beauty" will hook the livery stable and "Earthbound" will land the undertaker, that will make it unanimous.

And when you come to figure it out, you'll find that the Albany Paramount exploiteer has opened up more new leads than any other one man. It was he who was first to tie up a hotel dining room, you'll recall, and he'll be tying up the river steamers next.

BREWSTER GETS A HAIRCUT

A New Lobby Idea

Working on a new lobby for Pola Negri in "Passion," J. D. Kessler, of the Strand, Canton, hit on an idea that may help others.

The First National exhibitor put up beaver board arches for the front and then tacked down chicken wire. The structure was painted white and then wiped, and the wires, shadowing, gave the suggestion of the veins in marble. If you wipe too hard you'll get a beaver board effect, but with care you can get something good from this. Colored lights were set in.

HERE ARE THE BRAVES AND THE BOY WHO HELPED HYMAN SELL "BOB HAMPTON, OF PLACER" IN BROOKLYN

Hyman arranged with the Boy Scout executives to have Wesley Barry made a member of a crack Brooklyn troop the afternoon the Marshall Nielan First National opened at the Mark Strand. He got several columns of advanced work, some follow stories and a reel of film he can sell to the ten thousand people who crowded the Prospect Park meadow to see the ceremony. Not bad for one clean-up!

Selling the Picture to the Public

Wasn't His Style Show But Declared In On It

Steve Willitt, of the Liberty Theatre, Astoria, Oregon, had "Passion" booked and found that the title was going to require a lot of explanation. The better class of people seemed to be a bit afraid of the show.

The Ad Club was arranging a style show for the benefit of its merchant members, and Willitt figured that he could make that help. He went to the men in charge and suggested that a few period costumes might help to give variety. They felt the same way about it, so he sent down to San Francisco for three costumes that would fit the period and entered these in the style show, which was held on the two days preceding the opening of "Passion."

All of the newspaper announcements told that the show would include three duplicates of the costumes worn in the First National attraction, and the fact that they were wearing costumes reassured a lot of people who had had their doubts.

At the showings the announcer told that these were costumes of the period of Louis XV and duplicates worn in the story of Mme. Du Barry, with an amplification of the theme.

That gave a lot of people the idea that perhaps the play was not the sex stuff the title suggested, and they all came to see the show. The stunt cut two ways. It alibied the title and advertised the attraction—and it got in on one of the big functions of the season.

Made a Jail Front for "Prisoners of Love"

A cut on this page shows the arrangement of the beaverboard jail now being used very largely in the South to put over Betty Compson in "Prisoners of Love." This photograph shows the front of the Lyric Theatre, Burkburnett, in the oil district of Texas, but somewhat similar fronts have been widely used.

It is constructed of beaverboard and where the box office is in the front of the lobby, the design comprehends a barred window for the sale of tickets. In the cut a frame of stills has been placed in front of the window, which can be seen just above.

The cutout hearts on the extreme sides are evidently designed to give light to the interior, but it would be better to use the lamps and paste over with red tissue or fabric. This would improve the effect to a point which would pay for the extra current consumed.

Used Local Singers for "Earthbound" Production

M. M. Wear, manager of the Rialto Theatre, Charleston, W. Va., used local singers for an "Earthbound" presentation, and made them help the film through the local publicity angle. To further impress the reader with the importance of the story he advertised that no babies or children would be admitted and that no one would be seated during the showing of the film. He lived up to these statements, and impressed his patrons with the restrictions.

His entire exploitation was based on the dignity angle. He did everything possible to give the right impression, and as a result patrons came to the house in the proper frame of mind. They were ready for something unusual and impressed when they read the announcements. And they came in larger numbers than usual, for the bar against children did not diminish business, but helped to increase the ticket sales.

Margrams Replace the Old Time Telegrams

Fake telegrams have been one of the standbys for many years, but the "margram" is working even better for "A Message from Mars." It will be recalled that the Galax, Asheville, received messages from Mars in the lobby and copied them on special blanks. Loew's Palace Theatre, Memphis, used the "Eastern Sky Margram" to tell the recipients "There is a message from Mars for you at Loew's Palace Theatre, Union at Main. It contains great happiness. Please call Sunday, May 24."

This was printed with a head in imitation of the regular telegraph blanks, but the blank suggested the "Send" instead of "received" form with the class of service designed to be checked. The check gave under time filed the showing times, and the mesages were sent out in special envelopes printed up with the number and "charges paid," a window saving a second addressing.

It received more attention than the average circular, and was shown where the throwaway would reach but a single reader, which is the chief advantage of all novelty pieces.

Sold These Apples

Instead of giving away apples to advertise "Forbidden Fruit," William N. Robson, Paramount exploiteer for Pittsburgh, gave out wrapers when the picture played Rochester, Pa.

He arranged with one of the largest groceries to wrap all its apples in tissue sheets he provided and on which was printed an advertisement for the play at the Majestic. The wrapper added: "After the show try a 'Forbidden Fruit' sundae at Thomas' pharmacy."

Then the drug store was hooked to a double window display of apples with cards telling of their healthful properties and advertising the sundae, which latter proved so profitable that the name remained in use after the playing dates.

In passing Robson evolved a good idea for dates. A 36 point house name was used with a 4 point numeral for the playing dates, and over each date the abbreviation for the day of the week in twelve point, along these lines:

Mon.	Tue.	Wed.
11	12	13

It is a good scheme to follow.

Sent Special Cards to Married Men in Town

A. N. Niles, of the Eminence Theatre, Eminence, Ky., had a special card printed up for Wanda Hawley in "Her Beloved Villain" and sent them to all the married men in town. It read:

Are You Keeping
Something
From Your Wife?

Take our advice. Confess up today! It doesn't pay. Even the tiniest fib you ever told will some DAY confront you in friend wife's eyes, the molehill of the past becomes the mountain of the present. Take the chap in "HER BELOVED VILLAIN" starring Wanda Hawley, the romping French farce at The Eminence, Thursday night, as your example. You can wager that he becomes a second George Washington for truth ever afterward. Our last word—TELL IT TO YOUR WIFE, that "HER BELOVED VILLAIN" is at The Eminence and bring her to see it.

Regular time.
Regular admission.

Eminence is so small that Mr. Miles knew all the married men and could separate the afflicted from the bachelors. The stunt will work best only when this can be done, but then it works to splendid effect.

YOU CAN BREAK THIS JAIL WITH A GOOD JACK KNIFE

Another example of the jail fronts used for Betty Compson in "Prisoners of Love" and suggested by the Goldwyn publicity experts. This was used by the Lyric Theatre, Burkburnett, Texas. In use the still frame is taken from in front of the box office

Selling the Picture to the Public

Two Akron Theatres Have Five Big Weeks

C. A. Barbian, of the Empress and Waldorf, Akron, saw the "big week" scheme and played it to the limit. He took the First National "Big Five" and ran each for a week, day and date, in the two houses. As the houses seat but 500 each he had to make an intensive campaign to get back the cost of these pictures, but he not only showed a profit but will feel the good effects of the boom for many weeks to come.

This was done largely through exploitation. For the run of "The Kid" he gave free admission to all institutional inmates and the poor children. As the tire industry is running part time, with some of the factories shut down, this was much appreciated by the youngsters.

Most of the exploitation seems to have centered upon "Passion," in which Mr. Barbian got a hook-up with a dry goods store for all sorts of wares from hats to "P-N" corsets.

THE PASSION SEDAN

For street work he used a sedan chair built on a small cart, which was drawn around the streets by a pony. There was a Mme. Dubarry inside with a liveried driver, and all the trimmings and the title was the only advertising used.

He did a lot of newspaper advertising but it was the exploitation which permitted Mr. Barbian to put the set of five high priced features over profitably, in five weeks.

Offered 213 Freckles

"Dinty" is still going the rounds, and the freckle contest is still one of the best clean-ups. In Harrisburg, Pa., Floyd Hopkins, of the Colonial, held a freckle-faced boy contest for all under nineteen, and he found a winner with 213 freckles. He thinks of matching him against Wesley Barry. The freckles were not only numerous, but generous, and it would have been much easier to count the white spaces than the freckles.

But the big point is that the contest had the city all excited, and this helped to sell tickets.

Showed Big Ball Crowd Ruth Roland Serials

P. L. Carroll, manager of the Pathe Exchange at Spokane, made the Advertising Club's big ball his three sheet.

The club arranged a bill with prizes for the best impersonators of well-known advertisement characters, and it promised to be a big affair, better than a masquerade and more novel.

Carroll persuaded the management that it would be a novelty to give the crowd the first two episodes of the new Ruth Roland serial, "The Avenging Arrow," and when the crowd came in they found the walls plastered with pictures of Miss Roland and advertisements of the serial.

And when the 5,000 who had bought tickets were all in, they ran the first two episodes, and the crowd will have to wait until the third week of the showing to find out how Ruth wriggled out of her latest jam. It was a telling stunt and sold the picture all over the city and not merely to the patrons of one house.

Made a Special Drive For Return Engagement

"Forbidden Fruit" did so large a business at the Rialto Theatre, Des Moines, that William O'Hara, the manager, booked it back for a return. Then he called on Max Doolittle, the exploiteer for Paramount, to get busy. He figured that a special dressing would not only sell those who had not seen the picture, but remind others to come back.

Max put a lattice fringe in the lobby and then displayed a gigantic dish of fruit. It was too large to be overlooked and could be seen from across the street even over the heads of the passers by.

All the rest of the display was made from the regular posters and still, but it made the lobby look new, and it pulled business in excess of Mr. O'Hara's expectations. The receipts matched the fruit dish and the marquise cutout in height.

Lust's Film Cards

Several exhibitors have revived the film window card since we asked lately what had become of the idea. The latest is Sidney B. Lust, of the Leader Theatre, Washington, who put them out for William Fairbanks in "Western Pep." He bought several hundred feet of the film, selecting a scene in which a three quarter length of the star gave a good clean image, had windows cut in card 4½ by 5½ and headed it: "The attached piece of gelatine reproduced a picture which multiplied on when magnified on the screen. Bring it with you and compare its size." Below was the text for the play.

Sticking Them Down

The film is tacked to the opening with summer paper, which seems to work better than glue.

This is the third card to come in since we asked what had become of the idea. It seems to be due for a revival. If you try it out, get your exchange or the home office to get you a close-up. Do not use a large set, which will be so small that the untrained eye cannot get it all. And measure your screen. Tell how many square inches it contains and then tell how many times ¾ of a square inch goes into this. Be definite and you will be more interesting.

SPECIAL DRESSING MARKED THE RETURN ENGAGEMENT

Because "Forbidden Fruit" was to play its second date at the Rialto, Des Moines, it was felt that a special fuss in the lobby would help, so William O'Hara got Max Doolittle to help him plan a display, and this is what Max doped out

Selling the Picture to the Public

Bright Spots from "The Spotlight"

One of the best things in the last issue of the Spotlight to come to hand has to deal with the conservation of current. The Spotlight is the exploitation house organ of the Hulsey section of Southern Enterprises, covering Texas.

C. Douglas Danforth, traveling representative, calls attention to the waste of current, partly due to the use of bulbs larger than are needed, but more to the use of large bulbs too heavily dipped. He points out that heavy dipping requires a larger bulb to get the same illumination as a smaller one lightly dipped, and suggests that small bulbs and light coatings be used. It is a matter small in itself, but in the aggregate it means a large sum of money where many lights are employed.

Everyone Paraded

Ross D. Rogers, of Amarillo, turned out the entire house staff in a parade for "The County Fair." They traveled the principal streets and passed all the schools The total cost of a really presentable parade was only $13.50. Herschel Stuart, the editor, calls it a "loyalty parade," for every man turned out, though it was not compulsory.

Rogers also used the tie-up with the washing machines for "Suds," and made special fronts for "The Love Light" and "The Idol Dancer."

The winner of the prize drawing contest on "Black Beauty" in Little Rock was so far above the average that doubts were expressed that he had made the drawing unaided. Dolly Friedheim, the manager of the Royal, put him on at a special Saturday morning matinee, and let him make several freehand drawings before the audience. It got an extra big card and a lot of newspaper publicity as well.

Don't Hog Windows

E. E. Collins, of Greenville, kicks in with the remark that the way to get window hook-ups is to show the merchant that he, too, will profit, and the way to keep them is to give the merchant room in which to display his own wares.

Working for "The Kid," Frank J. Shea, of Houston, had a Chaplin contest with a suit of clothes for the first prize. He hooked the stunt to one of the local papers In Waco the three sheet with Chaplin and the kid peering around the corner was animated so that Chaplin kept peeping around the corner. A small motor supplied the power.

Ray Whitfield, of San Angelo, did not get a picture in time, so he sent an airplane after it and then ran and told the papers. He also spoke before the Kiwanis Club on "Keeping the Screen Clean."

Near Dollars

Jean Wilderstein, of San Antonio, used fake dollars for his front on "The Dollar a Year Man," and had to do a heap of explaining to the Secret Service men. He got clear, but it was a narrow squeak You have to be careful in duplicating money stunts, for the laws are stringent.

Ollie Brownlee, of Muskogee, had two wild ducks in a cage to advertise Bebe Daniels in "Ducks and Drakes." The cage was decorated with the informative statement that "She is a duck and he is a drake, if you care to know." His house organist, John Blum, patronizes the local laundry, and he persuaded them to wrap four thousand dodgers for the Palace.

And Harry Gould, of the Hippodrome, Fort Worth, used 400 day-old chicks in a window show for "Chickens."

In Correction

Last week, in the hurry of make up, "Partners of the Tide" was erroneously credited to Allan Dwan instead of Irvin V. Willat on page 174. Please make the correction mentally.

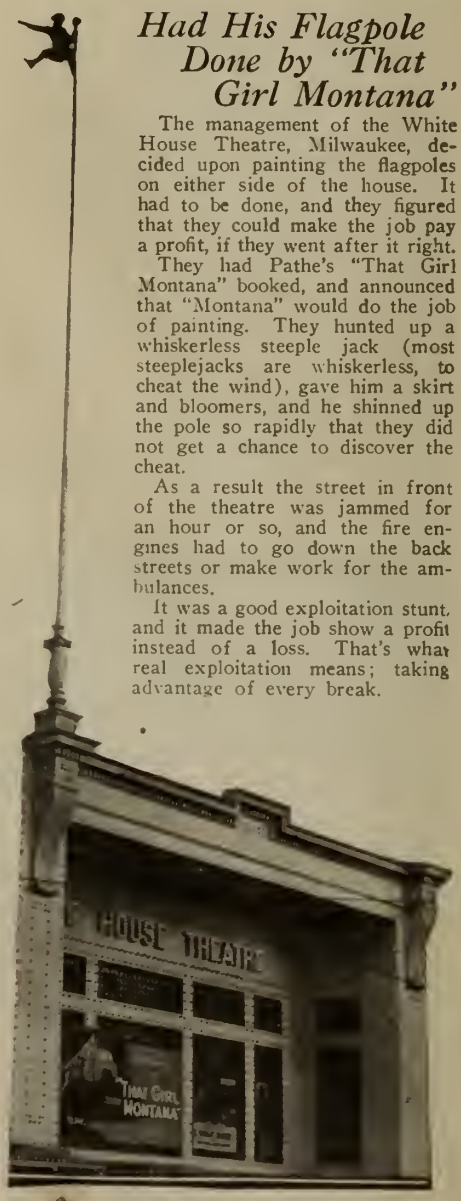
Had His Flagpole Done by "That Girl Montana"

The management of the White House Theatre, Milwaukee, decided upon painting the flagpoles on either side of the house. It had to be done, and they figured that they could make the job pay a profit, if they went after it right.

They had Pathe's "That Girl Montana" booked, and announced that "Montana" would do the job of painting. They hunted up a whiskerless steeple jack (most steeplejacks are whiskerless, to cheat the wind), gave him a skirt and bloomers, and he shinned up the pole so rapidly that they did not get a chance to discover the cheat.

As a result the street in front of the theatre was jammed for an hour or so, and the fire engines had to go down the back streets or make work for the ambulances.

It was a good exploitation stunt, and it made the job show a profit instead of a loss. That's what real exploitation means; taking advantage of every break.



THE WHITE HOUSE THEATRE'S STUNT

HAND-PAINTED LOBBY CARDS PLEASE THE LIBERTY PATRONS, PORTLAND

Paul Noble finds more kick in painted cards for the lobby of the Liberty Theatre, Portland, Oregon, and uses these to the exclusion of posters. The illustration shows the layout for Ray in "The Old Swimmin' Hole"

Comprehensive Campaign Planned on "Reputation"

One of the most practical and exhaustive campaigns offered for a long time is explained in the plan book for "Reputation," just issued by the Universal publicity department.

It offers the usual publicity stories as well as a good contest, which is really applicable to the play, window dressing stunts, exploitation ideas and material, a wealth of cuts and paper and some exceptional throwaways, a novelty herald, two postcards and a picture novelty.

What to Do

All the exhibitor has to do is to make his contract and follow the directions, making his campaign as elaborate or as simple as he may desire, though the more he does, the more he to help him get it. The outfit offers more aid gets, and this layout of stuff is all calculated and less lost motion and impractical stuff than anything we have seen of late. It's good all the way through.

Selling the Picture to the Public

HERE ARE THE DEVILS FROM THE POPLAR, PHILADELPHIA

A recent issue told how an auto load of devils going through the streets sold the Pathe production, with George Arliss, to a neighborhood clientele. Here they are—spare tire and all

Won Back Dead Patrons With Free Film Showings

A. M. Jones, of the Olympic Theatre, Nobelsville, Ind., fifteen miles out of Indianapolis, was facing a condition which hundreds of exhibitors now find confronting them.

People stayed away from the pictures when times were bad and prices were high. With prices dropping and prosperity returning, the people still felt poor, and since they had lost the habit of going to shows, they kept on staying away.

Called in the Doc

With a population of only 4,500, something had to be done, and Mr. Jones called into consultation Old Doc Wallace, who manages the Indianapolis Paramount exchange. Wallace diagnosed the case as one of arrested development and prescribed a dose of film, offering to lend any film for a free showing. As the idea was to give a Sunday showing, so as not to hurt what pay business there was weekdays, Jones picked out "The Inside of the Cup."

Just One Sunday

The local paper consented to give him free advertising on condition that he alibied the Sunday showing, for Indiana is not a good Sunday State—as Dolly Spurr will tell you.

Jones stressed the fact that this was a wonderful sermon in film, and the paper played up the space. The house attaches all donated their services and they played to 3,000 out of the town's 4,500.

The cure worked, and the people are coming weekdays now in sufficient numbers to permit Jones to pay for the pick of the Paramount program.

It's another angle on the "Big Show" idea. In any case the big idea is to get them coming again. Once they get the renewal of the habit, the rest is easy.

Made a Hook-up Page Work in Several Ways

Harold Heffernan, who looks after the exploitation of First National productions in and around Detroit, made a hook up page work in several ways for the Isis Theatre, Grand Rapids.

In the first place, the newspaper, the Grand Rapids Press, has a rule against tie-ups between the merchants and the theatres. He had to overcome this moss-backed tradition and talk the publishers over to the idea. Then he worked the page with a strip heading "The Passions of a City Are Reflected in Its Shops."

Each advertisement refered to the "Passion for Furniture" or washing machines or pure milk or whatever it was the advertiser handled. In the centre of the page was a cut of Pola Negri and below the dictionary explanation of the word. In combination with the display it made it clear that there were other than sexual passions, and this overcame the stumbling block of the title. The Isis rode on a ribbon at the bottom of the page.

The page not only alibied the title, but it converted the Press to hook-ups and sold the play to excess business.

Rearing Horse Cutout Made a Splendid Lobby

Looking around for something to get the Pathe serial, "Ruth of the Rockies," started, the management of the Rialto Theatre, Union, S. C., got hold of a 24 sheet and cut out the rearing horse.

It made a wonderful lobby attractor and created more talk than a hundred square feet of the usual displays. It stood out even when the lobby was packed and in the morning hours it had a still better effect.

Just how the thing was mounted does not appear from the photograph, but we imagine that a couple of fine piano wires from the arch will be the best way to turn the trick, and if the cutout is swung so that the hoofs are barely clear of the ground, you can get some motion that will make for a still better effect.

Watch your posters for a rearing horse. If you can get a jumper that will cut out clean, make a hurdle, suspend him in midair and letter the hurdle for the attraction.

HOW LONG DO YOU SUPPOSE YOU COULD STAND ON YOUR HIND LEGS?

This horse stood up a couple of days in the lobby of the Rialto, Union, S. C., to put over the Pathe serial, "Ruth of the Rockies"; but Ruth is mighty easy to stand for. We'll say she is. It makes a great lobby attractor

Selling the Picture to the Public

Busy Indian Braves Help "Bob Hampton"

The troupes of Indians who carry "Bob Hampton, of Placer" through the country are being worked to the limit and they are liable to go on strike and scalp some local press agent if they do not get more time for sleep.

The picture shows the troupe in the Middle West helping Don McElwaine put over the First National attraction in Indianapolis. They are standing on the pedestal in Monument Place, telling the crowd about the picture at the Circle Theatre.

They were given a public welcome on their arrival, visited the mayor and made him an honorary member of the tribe, spoke before the Rotary and Kiwanis clubs and in the high schools and sat in on a banquet. Also they did three prologues a day and ballyhooed the streets when they were not doing anything else.

Joe Plunkett, of the New York Strand, sent his band down to see the mayor, too, but he is a Tammany brave and the Blackfeet did not initiate him—which is evidence of sagacity. Between the Indian ballyhoo and the railroad exploitation and a few little things like that, the Neilan picture seems to be going over.

THESE INDIANS ARE NOT UNION MEN THEY BEAT THE EIGHT-HOUR DAY

This is the troupe used through the Middle West for putting over "Bob Hampton, of Placer," and shows them in Monument Place, Indianapolis, telling the crowd about the merits of the First National attraction

Worked Novelty Stunts on "Man, Woman, Marriage"

C. A. Barbian did a lot of special work for "Man, Woman, Marriage," when he played that as part of his "Big Five" campaign at the Waldorf and Empress, Akron.

The big stunt was sending out a man dressed in armor and riding a white horse. Getting the horse was easy enough; they just had to follow a red-headed girl, but the tin pants were something else again and had to be imported from Cleveland. The rider carried a banner with the three barred cross which is a sort of trademark for the play.

Six to ten teasers were used daily for a week in the local papers and then double ads were used; one for the current attraction with an underline and the other devoted entirely to the underline.

Ten frames were put out, each 16 by 40 inches, and carrying a still. These were located in store windows, while a special card was painted for the leading jewelry store reading "The Bond of Marriage is the wedding ring," which was placed beside a display of rings. Wedding rings are not bought through advertising, but what rings were bought were most sold by this store during the week, which shows that even wedding rings can be exploited.

The women's clubs were circularized, and small throwaways were folded to suggest marriage licenses and were properly printed up, but inside was "Don't apply for one until you have seen 'Man, Woman, Marriage' at the Empress or Waldorf, Sunday, April 10."

The marriage license is a new kink. Carry it over to the next matrimonial picture.

THIS CARD SOLD WEDDING RINGS TO THE FOOLISH

Part of C. A. Barbian's exploitation for "Man-Woman-Marriage" in Akron was to tell that "the bond of marriage is the wedding ring." He told it in a jewelry store, and it helped the sale of rings as well as putting over the First National attraction

"Inside of the Cup" Was Boomed by Its Showing

Max Doolittle put over "The Inside of the Cup" to the second best business in the history of the Strand, Des Moines. As soon as the picture was booked, the Paramount exploiteer suggested to Manager E. H. Helmts that a private showing be given. Helmts is always ready to work with Doolittle because he knows that it means money so he rigged the stunt and got the best receipts the house has had in three years.

Every minister, rabbi, teacher, physician, social worker and prominent person was invited to a professional pre-view. They came from a radius of twenty miles and they packed the house. The picture was shown with extreme care paid to the details of projection, comfort and atmosphere.

They not only gave Doolittle and Helmt a mass of written endorsements, but ministers preached sermons, teachers spoke to their classes, physicians discussed the story with their patients and newspapers capitalized their talks.

It just builds up the fact that a story of this type will work so well with an advance showing that it will pay to hire the film, if necessary, in order to put it over properly. It is not often necessary with a live exchange, but it would be worth while.

Selling the Picture to the Public

Plays the Local Angle to Make Big Business

Peoria, Ill., after wishing for a long time for a decent theatre, got two; which was one too many, and Robinson's Madison and Ascher's Palace are testing out the survival of the fittest.

Benjamin H. Serkowitch, locally known as "Serk," is the publicity man for the Robinson house; one of a chain of houses through that territory, and he is playing the local angle across the boards, believing that this is the strongest appeal—and proving his point.

He persuaded the society young people to organize a dramatic club, and they go into the Madison prologues to gain experience. It gives them good training, and also provides the house with a strong attraction.

Dancing is permitted in the lobby after the last night show, a five piece band supplying the music, and it has come to be quite a fad to drop in and dance.

In the afternoon a musicale is given on the mezzanine floor before the matinee; an intimate touch that also pleases.

Kicked the Limit

But Serk kicked the limit off the other day. He was a member of the Chamber of Commerce committee on publicity to get the season of the "Three Eye" league opened properly. His contribution was the star feature.

There are some girl baseball teams in the factories and Serk organized the "Powder Puff League" composed of these and pulled off a game at the local four corners to advertise a ball team.

The police would not permit traffic to be interrupted, but the Chamber of Commerce was back of the stunt. Someone pulled the fire alarm, and the apparatus turned out and parked in the street until the close of the game, which effectually did what the police said could not be done.

Just that much would have given much kudos to the house, but Serk had motion pictures made of the game, used the girls for a prologue, with a singing and dancing act, and people forgot the feature was there.

As a parting slap he is trying to put the film into the news weeklies, and if he does that, the newspapers are going to give him the credit. As it was they had photographers on the job and gave him a four column layout dropping nearly half a page.

Tie-up with the town and be somebody! Don't be so retiring that they think your house runs itself. Be somebody!

Cartoons Supplement Gary's Window Shows

R. C. Gary, Omaha exploiteer for Paramount, wanted to put over "To Please One Woman" at the Sun Theatre, York, Neb. He has been selling the cartoons, which originally appeared in an Omaha paper to the small town sheets, and his first stunt was to drop in on the local editor and show him some samples. The editor offered him a job if he thought the salary would be satisfactory, but Gary explained that he had a regular job, but offered the cartoons free, and the editor took a set of four, similar to those shown in this department when they were first used.

Then Gary went after windows, and he pulled a peach when he put a sash clear across the front of a confectioner's window, backing it up with a card advising the reader "To please one woman buy her candies here. Take her to the Sun Theatre." There was a still in between the two admonitions.

Then he hooked a jeweler with the statement that "You can find something in this window to please any woman." And below the still he added "To please one woman take her to the Sun Theatre." The same copy was used for a drug store with a display of toilet preparations, and here, too, there was a huge streamer, but this time at the rear of the window.

He gave the town a new light on window decorations and now the Sun can work it alone, for Gary has broken the ice. That's the big idea of the exploitation man. He exploits exploitation and not merely the picture.

Jazzed Chicago Loop On Exploitation Idea

Dan E. Roche, the Chicago Paramount exploiteer, has been rather quiet of late, but he helped Ralph Kettering, publicity man for Jones, Linck and Schaefer, put over an idea that got everyone from the Governor to the police privates after him.

It was Kettering's idea, but he enlisted Roche's aid in selling it to the newspaper and the city officials. There is a city ordinance against street advertising within the loop, but Roche persuaded the Chief of Police to let it go this once, and then sold the scheme to the Herald-Examiner, which hooked it to a circulation scheme they were running.

Coaxed Questions

The idea was to turn a man loose in the Loop district wearing a card announcing "I am not allowed to talk. Please do not ask me why." That brought a shower of questions, and to each inquirer he silently handed a card.

This card read: "I am from the City of Silent Men. Present this card and one admisison fee at the box office of the Randolph Theatre and you will receive two tickets good for any day except Saturday or Sunday.

Spoiled Hazel Dawn

Al. Woods had advertised that Hazel Dawn would distribute $500 in one dollar bills to advertise "Gertie's Garter," a stage play. Roche had his "Silent Tom" at the appointed corner and as Miss Dawn drove up, Tom leaped to the running board and hogged the show. They had to call out a hook and ladder company to clear the street, and Tom rode off on the truck, carrying the crowd with him, and everyone forgot about Miss Dawn's dollars.

The stunt was only worked for an hour each morning, but it raised so much disturbance that the Governor intervened and called the stunt off. It was a record breaker.

LOOK WHAT GARY DID TO A CANDY STORE IN YORK, NEB. IT HAS A SASH CLEAR ACROSS THE SPACE

And the jeweler's window is not so bad either. These are just two of the displays R. C. Gary, the Omaha Paramount exploiteer, corralled in a small town, and to cap that he went to the newspaper and sold them the same cartoon idea he had previously used in Omaha. He was good enough to be offered a job by the paper, but he told them he had a better position

Selling the Picture to the Public

The Apocalyptic Beast An Aid to Prohibition

Blind tigers and bootleggers got a jolt out in Chicago lately when Metro took hold of the run of "The Four Horsemen of the Apocalypse" at the La Salle and rigged up the apocalyptic beast as a street float. It does not breathe green smoke like the bird on the marquise of the New York theatre here, but it is a thing to scare children with, and it has frightened some men into cold sobriety, which is more than Mr. Volstead was able to do. The ropes which bind the animal to the float are not very strong and not in the least reassuring.

Most of the Chicago advertising, other than the newspapers, cuts the title to "The Four Horsemen," which is plenty enough with electric current selling for what it does, for it is found that few remember the rest of the book title, but the full length is still the official moniker.

The La Salle lobby is dressed up like a picture gallery with paintings and the front is lavishly posted, but the perambulator does a lot of direct advertising that is of real value. It is not a stunt to be copied easily and is reproduced more as a matter of interest than as a guide.

THEY ARE SCARING THEM SOBER IN CHICAGO WITH THIS BEAST

Suppose you had sworn off, like the rest of us, on a memorable July 1 and then had taken just a nip of home brew and then met this beast coming down a Chicago street. Wouldn't you take the pledge? It's Metro's contribution toward complete dryness

Chambers Comes In

Stanley Newton Chambers, of the Palace Theatre, Wichita, has become a convert to the general musical program idea. For the presentation of "The Old Swimmin' Hole" his organist, P. Hans Flath, organized a lady orchestra and built up an excellent musical program, which helped the picture over.

Mr. Flath is a musician out of the ordinary and should be able to do unusual things.

Just three kinds of managers make money—the men who hustle, the men who hustle and the men who hustle.

Made Lobby a Stable to House "Black Beauty"

The Rialto, Omaha, turned its lobby into a stable during the showing of "Black Beauty" and the novel decorations materially aided in putting over the Vitagraph special.

A framework of planking was first put up across the top of the lobby down front and this planking was carried up the sides, on each side two panels, barred, were stuffed with hay, and harness was hung about on pegs and beams to carry out the suggestion.

To turn the lobby into a stable sounds like a lot more work than it really is. The false work is easily erected and taken down, and rough lumber can be used. There is not much cutting to be done and most of the material can be applied to other uses after the lobby is dismantled.

One advantage is that the dressing takes up very little room, reducing the capacity of the lobby by less than a foot and leaving plenty of space for handling the crowds the picture will attract.

Where it is desired, and the space permits, the idea may be built up by adding other stable appliances or even a small cart, but not much hay should be used unless it is fireproofed, which will destroy its usefulness as feed later on, but for the panel effect shown here very little hay is required, for the layer is thin. Co-operation with a harness dealer might give a very pretentious dressing, and it is worth while seeing what you can do.

THIS LOBBY FOR "BLACK BEAUTY" SUGGESTED A STABLE

Plank panels with hay decorations formed the sides and a display of harness added to the color. A special cross-piece thrown across the top of the entrance contributed materially to the novel effect, but you couldn't smell the horses

Have a respect for the abilities of your opposition, but don't let him scare you into being a quitter. Fear causes more failures than poor management.

Selling the Picture to the Public

THE BEAUTY OF THIS WINDOW IS ITS SIMPLICITY

Just a cutout from the paper, a hand-painted sign, a lot of stills and copies of the book, and the picture went over big at the Opera House, Wahpeton, N. D. Don't say you can't make a window hook-up when they come as easy as this

Simple Hook-up Window Sold Books and Tickets

The effectiveness of windows can best be judged by the results they bring rather than the ornateness of the display. Wahpeton, N. D., is not a large town and it does not offer many facilities, but it has a live manager at the Opera House and another live wire at the bookstore.

The latter laid in a stock of copies of "Black Beauty" and the manager made a cutout from the posters and set it in back of the books. Then they sprinkled stills through the display and put up a sign with "Read the book. See the play," and the title and date.

It not only sold the play, but it sold the books. Both hustlers are well pleased with the result, and it is going to be a simple matter to make other tie-ups with the store. No town is so small that it will not afford hook-ups if you go after them in the right way, and once you get started, it is a simple matter to get more windows, for if you plan your display to help the merchant, and most any display must help, he will not only want to come in again, but others will follow his example.

Prologued His Lobby

Herbert H. Johnson, of the Luna Theatre, Lafayette, Ind., pulled his prologue clear into his lobby when he played "The Passion Flower." The scene of this Norma Talmadge story is laid in Spain, and a Spanish prologue was put on with the aid of a local dramatic society. But before the patron entered the auditorium, he passed through the lobby in which a black haired senorita proffered red roses to the women patrons.

It gave a touch of color which helped the play get over, and it was not a bit hurtful as a ballyhoo.

This will also make a good stunt for "Gypsy Love" when that comes along.

Boomed in Advance

Harry Watts, of the Strand, Omaha, put over "Man, Woman, Marriage" to ten days of exceptional business by concentrating on his advance work. It's an old gag, but it put over the First National.

Here is the way he figured: He was in for a long run. Being a feature, he would do extra advertising, that meant a certain sum. He took most of the appropriation for the advance and sold so strongly that the picture ran on its own momentum. He used forty 28-sheets, using the 24-sheets with a four sheet block. He had thirty-five 8-sheets, being the six sheets stripped. He used double spaces in the papers, ran a trailer and stunted. When the picture opened, he merely took enough newspaper space to keep it in mind, and still got a big ten days.

Japan Differs Little from American Methods

Charles E. Moyer, of United Artists, sends this picture of the Capitol Theatre, Tokio, to show how popular Douglas Fairbanks is in the East. "Mr. Fix It" is a bit ancient to us, but it is new in Japan, and they made a big splash with it, and they handled it about as the average American house would, with banners and paintings.

That large painting of Doug shows the Japanese technique, but the likeness is unmistakable, and better than in the three-smaller frames set above the cornice. Each carries a sort of blazing sun design which may be a good luck mark, but from the location of the symbols Doug seems to be getting it in the neck.

The lettering on the banners is better than some of the work we find in the suburban houses, and the wall bills below are as good. They seem to depend largely upon portraits to get the idea over, for the pasters on the two box offices also carry faces, apparently native work, like the larger frames.

The largest painting is draped with the Japanese and American flags and is lighted at night by a reflector, the shadow of which can be seen on Doug's hat.

YOU CAN TELL IT'S JAPAN FROM THE LETTERING ALONE

Apart from the ideographs this picture might well suggest any average house in America rather than the Capitol Theatre, Tokio. At least Charlie Moyer says it's the Capitol, and he should know. It's his photograph and his star

Selling the Picture to the Public

LOOKS BETTER THAN BANNERS AND COSTS LITTLE MORE

How the Fox Rivoli Theatre, Denver, does away with banners and still gets the same selling punch in the lobby. These displays are built up and give an elegant effect without losing any of the selling punch of the old-style banner

Discards Banners for Cutout Display Signs

Most managers want to get the selling effect of banners in the lobby, but few care to daub the place up with the garish signs. The Fox Rivoli Theatre, Denver, has solved the problem by using ornate cutout effects, which serve the same purpose and yet add to the inviting aspect of the lobby.

They have even more pulling power than the banners, and yet they are decorative instead of desecrating. They do not cost much more in money and the time is well spent that produces such results.

Panels are also used for the transoms, and there are spaces on either side of the entrance which are used for painted strips, but these do not show in the cut. With a little care it is possible to get a lobby as loud as the old time nickelodeon and yet hold it in keeping with the more modern taste. All it requires is a little more money and a lot more thought. This put "Passion" over to the clean-up this First National has enjoyed everywhere.

Apples at a Ball Game and Riding on a Float

W. H. Ostenberg, Jr., of the Orpheum, Scottsbluff, Neb., is a firm believer in exploitation, as these pages will abundantly demonstrate, but he beat his own record with "Forbidden Fruit."

The ball season was due to open and Ostenberg took out five girls with basquets of fruit wrapped with advertisements for the film. They were photographed with the home team, which centered the interest of the spectators on the girls, and then they went into the stands and handed out the apples. You can imagine the excitement the apples created at a ball game—free apples.

Then he got out a float with Adam and Eve in their spring suits, though the weather was not exactly springlike, and the Edenites got goose pimples all over. That made even more of a stir in a small town than the apple stunt, for the figurants did not wear tights.

Everyone talked and then went down to see how closely the picture approximated the float. It was a bit daring for a small town, but it put the stunt over and it was a business builder.

Must Stop Advertising or Build New Theatre

Hal Opperman, of the Crescent, Pontiac, Ill., has a funny problem to face. He has advertised his house so heavily that he is trying to get 600 people into 450 seats almost every show, and it can't be done. He must either stop advertising or build a new house. He is going to build, but meantime his standout looks more like a riot than a theatre audience.

He put the First National program over so strongly that he has helped First National exhibitors in other towns, but he doesn't mind that. It does hurt, though, like a brand new boil under your winter undershirt to turn money away, though, and he is going to have a new and larger house.

He played "The Kid" for three days in March and put it over so big that he had to bring it back April 15-16, and although there was a spring blizzard the second day of the run, he sold most of the house.

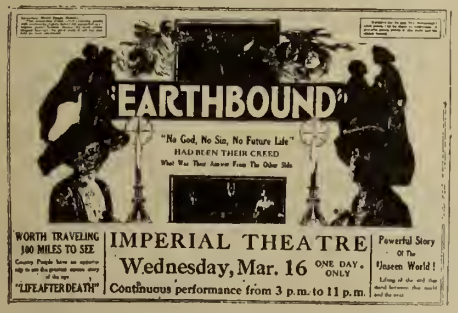
EXPLOITATION IN SCOTTSBLUFF IS NO BLUFF AT ALL. IT'S THE REAL THING IN LIVE HUSTLE, AND IT PAYS

W. H. Ostenberg, Jr., exploits every worth-while picture, and, though the town is small, he packs his house when others are crying about poor business. For "Forbidden Fruit" he showed a float with Adam and Eve; and perhaps that bare-legged girl didn't make a sensation in the town! Then he took a lot of girls out to the ball park, and after they had posed with the local team they gave out apples

Selling the Picture to the Public

Red and Black Page Is An Effective Display

This full page from Alliance, Neb., is not unlike the half page used by the America, Denver, and in some other campaigns. This differs from the others, however, in that the work is red and black instead of all black, the house signature, the playing times, the ears, and the matter just below the title being printed in a better red than most big city newspapers seem to be able to get. It makes a very effective display, even though the fine screen cuts make the illustrations look like inky swamps. The "Times" is a seven column


EARTHBOUND
"No God, No Sin, No Future Life"
HAD BEEN THEIR CREED
WORTH TRAVELING 100 MILES TO SEE
"LIFE AFTER DEATH"
IMPERIAL THEATRE
Wednesday, Mar. 16 ONE DAY ONLY
Continuous performance from 3 p.m. to 11 p.m.
Powerful Story Of The Unseen World!

THE ALLIANCE PAGE

paper with two-inch columns, and to get this display in, it was necessary to print sideways on the sheet. This is not always to be recommended, but in small places the chances are that every line in the paper is read and no one will skip this page just because they will have to turn the sheet. With this cut—and it is the most striking of the "Earthbound" material—a good display could not have been gained with a thirteen-inch page, and it was the part of wisdom to turn the sheet. It is just another evidence of the standard rule that most displays are best if they are wider than they are long. We wish that some of the big city advertisers would get the same idea. There are enough column inches wasted daily in too-long displays to make a sizable issue by themselves.

—*P. T. A.*—

It Always Does

We have said before that advertising begets advertising. It works even in New York, with a heavy line rate, and nearly a dozen papers to be paid. In the pre-picture period a two fives would have been regarded almost with awe, but lately the Fox atrractions have been played up in large spaces, Griffith has taken inch spaces for his talks, and a number of specials have been put over in generous announcements. Now the drama houses are waking up and taking inches where they used to take lines, because they found it paid the picture houses. It works good to the newspapers, and it also works for the theatres. And it works whether the rate is 75 cents a line or 20 cents an inch.

—*P. T. A.*—

Back to Olden Days Was the Pathe Week Revival

Twelve years ago the exhibitor who could book a full week of Pathe pictures used to advertise "Pathe Week," and get set for an increase of three or four hundred dollars in his business. Later on Biograph weeks and Vitagraph weeks were also used, but Pathe week was the first of the line. R. M. Hollinger, of the Globe Theatre, Richmond, used a Pathe week, but he handled it differently from the olden days. He took a half page advertisement, for one thing, and he had real Pathe paper instead of stock stuff, but the results were the same, and he put it over to a profit. He had to hide the house behind the posters to get them all over, but he left room for the patrons, knowing that plenty of room would be needed. Just as a matter of interest, his menu for the week included "The Sage Hen," "The Double Adventure," "Other Men's Shoes," "That Girl Montana," "Half a Chance," "The Killer" and "Velvet Fingers." A little list like that ought to be worth a half page.

THE GLOBE THEATRE, RICHMOND, PATHE WEEK

"Four Horsemen" Put Over with Large Announcement

This is the first advertisement for "The Four Horsemen of the Apocalypse." It is taken from a Chicago paper, and represents a considerable outlay, for it totals 560 lines. With such a large space, the temptation to tell it all must have been strong, but the number of words has been kept down, and apart from the illegible title, which is the

LA SALLE MADISON STREET WEST OF CLARK ST. — NOW
A MILLION DOLLAR MASTER PRODUCTION
From the Greatest Novel of the Century
NOW IN ITS 761ST EDITION — WITH OVER 20,000,000 READERS
The FOUR HORSEMEN OF THE APOCALYPSE
Written by the Most Outstanding Literary Genius Since Victor Hugo
VICENTE BLASCO IBAÑEZ
A REX INGRAM Production
Adapted by JUNE MATHIS
Produced at a cost of A MILLION DOLLARS, it is the greatest feat ever performed by makers of motion pictures.
Translated to the screen from the internationally famous novel that has been read by ten million persons in the United States alone. Interpreted by a cast of 30 principals and an ensemble of 12,500.
TWICE DAILY 2:15 and 8:15
Evenings $2.00 to 50c. Matinees $1.50 to 50c
SUNDAY MATINEE at 3 P. M.
ALL SEATS RESERVED
METRO PICTURES CORPORATION

THE CHICAGO "FOUR HORSEMEN"

one thing which should have been plain, the ad. is very well laid. With a space 140 lines deep, it is poor workmanship to jumble the three lines of title so close that they kill each other. There was room to tell it plainly, but this has not been done. It may not matter with the great amount of advertising this play is receiving in the newspapers and magazines, but it is poor work for all of that. There should have been at least a pica space between the lines and if necessary the cut should have been sawed into three to get this space. It is surprisingly bad for a big attraction, and all the worse because the rest is so good.

—*P. T. A.*—

Plays Local Composers' Music for Attractions

The Rialto Theatre, Newark, has a variant on the song contest in local composers' night, when the compositions of local musicians are offered for the judgment of the patrons. This seventy line double column display announces one of the compositions of the director of music at one of the local high schools, and gives him almost as much publicity as it does the attractions. He is only one line smaller than Louise Glaum in local circles. The house seems to use the program front for the frame for its display. It might be a good idea if the drawing were better, but the figure work is too stiff to be attractive, and the design is overladen with panels which do not reduce well. The use of double bills further acts to prevent a pretty display, but the compositor surely must have had something better than this railroad gothic in his cases. They must have a little good display type, even in Newark, though we notice that most houses use drawn displays, possibly in self-defense. Selling space to an advertiser at least carries the implied warranty of decent display, and this newspaper does not live up to that contract. It's a sloppy looking job

Selling the Picture to the Public

of composition. A prettier face would have sold more tickets. Even "love" set in a block letter does not convey any suggestion of romance, and the reader is apt to be convinced that the play can be no good because it is so unattractively advertised.

A NEWARK DISPLAY

This argument may sound far fetched, but there is psychology in the choice of type faces, and the type itself, and its placement may condemn an otherwise good title. It's something to think about, and the Rialto should get after the advertising manager and register a good strong kick.

—P. T. A.—

Hyman Gets a Big Display for His Chief Feature

Clean cut work on this three column display for the Mark Strand, Brooklyn, gives Edward L. Hyman his prettiest ad in a long time. Unusual emphasis is given the main title, chiefly through keeping the rest of the display light. Not even the signature can intrude, and "The Oath" stands out like a beacon. The clasped hands supplement the suggestion of the title without satisfying curiosity, and the small lines sell the show fully without cutting away

STAGE AND SCREEN HAVE GIVEN NOTHING GREATER THAN
"THE OATH"
You'll see two souls engulfed by oaths of love in the great R. A. Walsh production with Miriam Cooper, Conway Tearle and Anne Q. Nilsson
with Specially Arranged Prologue
The Distinctive Dramatic Presentation
OVERTURE
PRIZMA
MUSIC WEEK
The MELODY MIRROR
MUSIC WEEK
MARK
BROOKLYN
STRAND
FULTON ST AND ROCKWELL PL

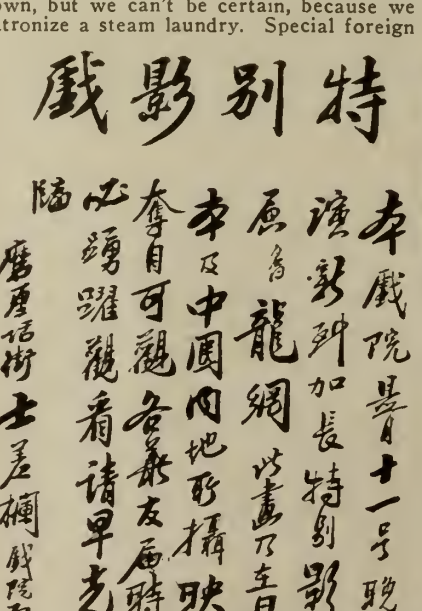
HYMAN'S MUSIC WEEK AD

from the title. He sells all of his "Music Week" program in the circles on either side, and does it all in sixty-five lines across three. And to complete the good work, his artist has done an exceptionally good job of lettering, even for him, and we regard him as one of the best in his line anywhere. But we hope he gets from this unusually successful design the lesson that the less sketching he does the better his stuff stands out. He is not always happy in figure work, and his spaces are generally too small to give him his opportunity. The less ornamentation the better. The clean-cut lettering is its own ornamentation.

—P. T. A.—

If You Can't Read This You May Get a Shirt

If you can't read this cut, perhaps you can take it down to the Chinese laundry and win out some other fellow's shirts and collars. It is the advertisement of the Strand Theatre, Colon, Panama, on "The Dragon's Nest," and was put into the lobby to appeal to the large Chinese population of the town. It is hand written, and we have a suspicion that we have it sideways. It looks as though those heavy characters at the top really should run at the right of the space and be read from the top down, but we can't be certain, because we patronize a steam laundry. Special foreign



A PANAMA HOUSE BILL

advertising in Italian or Hebrew is not uncommon, but Chinese appeals are not often used on this continent, though the pictures are surprisingly popular with the Chinese wherever there is a colony, and both in New York and San Francisco they have driven out the Chinese theatre.

—P. T. A.—

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

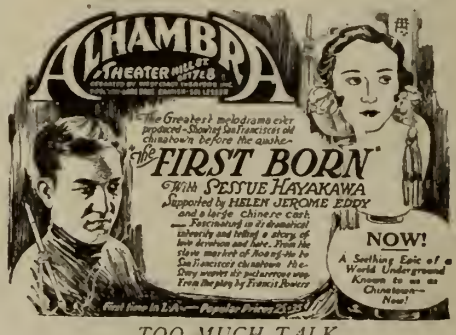
Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Hand Lettering Is Bad Without Overcrowding

Hand lettering for small lines is always bad, but when the lettering is crowded together it gets worse than you think it could be. This 85 lines across four columns for the Alhambra, Los Angeles, announces the first showing of "The First Born" in the Film City. The drawing is well done, but the artist did not have the good sense to stop work and leave a mortise space for the type, with the result that only the drawing and the main title are gotten over. All the rest is lost, save to the most energetic fan. No one is going to take the trouble to read eight lines of lettering


ALHAMBRA
THEATER
The Greatest melodrama ever produced—Showing San Francisco's old Chinatown before the quake—
"THE FIRST BORN"
With SESSUE HAYAKAWA
Supported by HELEN JEROME EDDY
and a large Chinese cast.
NOW!
A Seething Epic of a World Underground
Known to us as Chinatown—
Now!

TOO MUCH TALK

packed in so solidly as almost to suggest a solid black. Just the simple matter of keeping the lines away from the title would have helped a lot, but even this was not done. We think the lettering one of the poorest examples of hand lettering we have seen in some time. A ten point fancy letter would have done much better for the selling talk. It would have been better even in straight body roman, and it would have made the title ten times as prominent. It seems strange that high class houses should continue to turn out such work when the results so clearly speak for themselves. Houses too poor to afford an artist are more fortunate than they realize. They are forced to use type, and so get better results. It is to be presumed that "The First Born" did a big business merely on the title, but if better advertising could have brought even more money in, it would have paid to mortise. Los Angeles newspapers give good result with type and there is not the excuse here that Sam Sivitz has in Pittsburgh, where the compositors are almost as bad as the artists.

—P. T. A.—

Contrasty Displays Help Each Other in the Page

Here are two advertisements from the Washington Post. Each helps the other because they are so different. Had either been like the other there would have been a fight and neither would have stood out, but the white space in the Loew display helps the Crandall, and the Crandall gives emphasis to the Columbia. Had the Metropolitan been in the same style as the Columbia, there would have been no contrast, but as they are they run side by side without interference. Of the two we like the Columbia better, because the open dis-

Selling the Picture to the Public

play is always to be preferred, but the Metropolitan probably knew that it would have to fight open stuff and used the benday effect to win through with. Both displays are good in their kind, for the paneling in the Metropolitan lifts up the announcement. Only the small features,

TWO CONTRASTY ADS

lettered upon the benday, are lost, but they are pretty badly sunk. The artist would have done well to make the house signature black on white, since he loses a certain display for the house. But the big idea in running these two is to show how a change will gain prominence, no matter what that change may be. Open display is generally best—is best under ordinary conditions—but a dark cut on a light page will catch the eye, though it may not be as good, theoretically, as the openwork.

—*P. T. A.*—

Framed His Cutouts in a Border of the Stills

The Key Theatre, Houston, Texas, offers a new idea in the utilization of lobby cutouts. The striking pose for "The Devil" was thus utilized, and while the top stills were not easy to look at, the effect was there. But if you try the scheme make the two 11x22 the top line, with a hand-painted display card in between. It will work better, though in this case the ample display at the sides will cover all curiosity. With the box office at the side, so large a display can be placed in the comparatively small lobby without bad effect, but were the box office in the center, as is generally the case, this would give a very poor display, because it would make it difficult to approach the ticket seller, and buying tickets should always be made as easy as possible to the patron. The stunt opens up a new line of suggestion, for this appears to be something new.

—*P. T. A.*—

Told Father and Mother to Surely Take the Kids

Taking thirty line single to tell father and mother to take the youngsters to see "Black Beauty" was one of the stunts in the campaign of the Fox Washington Theatre, Detroit. This would have shown up better in straight type, but the idea is there and you can carry it out in any manner you

- FATHERS -
IT'S UP TO YOU TO SEE THAT YOUR CHILDREN SEE
BLACK BEAUTY
FILMDOM'S MOST WONDERFUL PICTURE
SATURDAY IS THE LAST DAY — BUT DON'T WAIT UNTIL THEN.
FOX WASHINGTON

THE FOX APPEAL

see fit. If you have already played "Black Beauty" you can save up the idea for some other picture that you can sell on the same argument, but the idea is particularly apt for this Vitagraph production. The copy for this space, which is shown here in actual size, is well done, and that "Saturday is the last day—but don't wait until then" is worth copying. We presume that the Washington figured that hand drawn work would be distinctive, but we think that an eighteen point type "Fathers" would have been twice as distinct and just as distinctive, and then the display could have been built in with rule in precisely the same manner. Hand lettering where it is not absolutely essential, is as wasteful as using a film for a house announcement that could be given on a slide to as good effect.

—*P. T. A.*—

Boston Bowdoin Square Still Uses an Oldstyle

The Bowdoin Square Theatre, Boston, does not seem to have fallen in line with the other Boston houses in the new dispensation. That house still uses a mess of hand lettering and goes to type only when it has to use six point height. And this advertisement is so laid out that a type notch could be cut very easily and give a fine display. It runs 100 lines across four

BOWDOIN SQ. THEATRE
A MONSTER PRODUCTION—BETTER THAN THE BOOK
"BLACK BEAUTY"
ALLAN DWAN PRESENTS "A PERFECT CRIME"
HAROLD LLOYD
BARBARIC NIGHT FRIDAY—EXTRA ACTS—INTRODUCING THE BEST VAUDEVILLE

THE BOWDOIN SQUARE CRIME

columns and yet gives Harold Lloyd less than a square inch of space. The Bowdoin Square seems to have been left behind in the march of progress, and spoils an otherwise pretty advertising page in the Sunday papers. It is all the worse because it presents such a contrast to the other houses. The Gordon spaces, for example, are neat and tidy, but closely packed masses of hand lettering are a heritage of the past, and the procession has passed on. The Bowdoin should run and catch up. Even those ears should have been all type instead of hand lettering. It can be done, and probably at less cost. About the only excuse for an all hand lettered ad. of this size is that the publicity man does not know how to lay a type advertisement. We do not believe that is true in this instance. It is just a case of clinging to old traditions, but it is a poor practice.

—*P. T. A.*—

THE FRAMED LOBBY CUTOUT

Nuts for Fairbanks

The Majestic Theatre, Rochester, Pa., used small envelopes, slightly larger than the "pay" envelopes for Douglas Fairbanks in "The Nut," using a press book cut showing Doug emerging from his shell with the house announcement below, and enclosing a nut in each envelope. The same thing was done in Texas lately by some of the theatres in the Southern Eenterprises, and worked as well there. One Texas house hooked up all groceries and candy stores handling nuts for special window displays and did a regular Harryswift.

GOING UP TO GREENWICH?

No, a scene from Constance Talmadge's latest comedy, "Wedded Bells," released by First National. It must have made "Connie" reminiscent

Increase in Equity's Business Gratifies Schnitzer and Baum

While Joseph I. Schnitzer, president of Equity, was enjoying an unusually successful business visit to the Middle West last week, Louis Baum, sales manager, was doing a big business in New York at the Equity headquarters. Both officers called last week one of the most prosperous that the company has had.

Schnitzer's first stop was at Chicago, where he was besieged with a great number of inquiries on "The Black Panther's Cub." This Florence Reed starring vehicle supported by five principals of national fame has been the subject of more interest among independent exchangemen than any Equity feature. The successful run of "Hush," which concluded a six week first run in Chicago recently, was also one of the main topics of the trade. In all, Schnitzer found that Chicago was indeed proving an "Equity stronghold."

Harvest of Bookings

At his next stop, Detroit, the Equity president heard the name of Clara Kimball Young mentioned everywhere. The profitable first-run of "Straight from Paris," Miss Young's sixth release in Michigan's key city, was something of a sensation, and the Equity franchise-holder of the territory was reaping a harvest of bookings as a result. Miss Young's personal visit to Detroit some days ago placed her at the top in public favor. As before, exchangemen exhibited a keen interest in the Equity-Ziegfeld special, "The Black Panther's Cub." At Pittsburgh, Schnitzer's last stop, the good news was duplicated.

Fitzgerald Will Head Metro Unit

Dallas Fitzgerald, whose name is so closely associated with Viola Dana's most successful pictures, will head the new Metro producing unit that will film her forthcoming features.

Mr. Fitzgerald was selected for this important task because of his long and successful association with the little star as well as his varied experience in every phase of the directorial branch of picture making. He will begin preparations for the first of Miss Dana's new pictures immediately.

Miss Billington Has Leading Role

"High-Gear Jeffrey," which has been adapted from the original production, "The Frame-Up," starring William Russell, has, in addition to one of the most popular male stars, a brilliant supporting cast, it is stated.

Francelia Billington is the leading lady in this particular picture. It was in her support of William Russell in American productions she first gained popularity on the motion picture screen. Other prominent members of this supporting cast are Harvey Clark, Lucille Ward, Clarence Burton and William Spencer.

Booked for an Indefinite Run

The European expressionistic film, "Cabinet of Dr. Caligari," which Goldwyn is releasing in this country, has been booked for an indefinite run at Chicago's handsome theatre, the new Ziegfeld, on Michigan Boulevard, right near the Blackstone, at $1 top scale. The first showing took place Saturday night, May 7, and drew a capacity audience. "Caligari" has also been booked at Shea's Hippodrome in Buffalo and at Miller's Theatre, Los Angeles.

Neilan to Make Two Big Films Next Year

Marshall Neilan has just finished the picture starring John Barrymore and entitled, "The Lotus Eater" are promised by Mr. Neilan Payson Terhune's story of that title. This film has been in the course of production for the past two months in New York and Florida, and Mr. Neilan is now en route to Los Angeles to start work on his next.

Distribution plans for "The Lotus Easter" are promised by Mr. Neilan in the near future. This picture is understood to be a special in every way, and special releasing arrangements are now being considered for it. Upon completion of this production Mr. Neilan announces that he will confine his activities during the next twelve months to the production of two big pictures.

The first of these productions will take six months to put on and will feature Colleen Moore. In the second photoplay to be staged by Mr. Neilan one of America's foremost stars will appear, according to the producer's announcement.

Another item of news interest in the Neilan announcement is the fact that Marjorie Daw, who has been with Neilan for the past two years, has been released from the organization by mutual arrangement. In this connection, Mr. Neilan said: "Due to the fact that I am only going to do two big stories this coming year, one with Colleen Moore and the other with one of America's foremost stars, I felt it would have been unfair to keep Miss Daw to her contract playing mediocre parts."

Miss Daw is now appearing in Marion Fairfax's initial production, "The Lying Truth."

Active Supply Co., in New Quarters

David Silverman, vice-president and general manager of the Active Supply Company, announces that the company is now located in its new quarters on the sixth floor of the Mecca Building, 1600 Broadway, New York. The growth of this company compelled them to seek larger quarters than they had occupied at 753 Seventh Avenue.

The company has installed its own delivery service. Paper photos and slides on all important features are carried.

First National Week Announced in More Districts

Stimulated by the success of First National Week in the northwest, southwest and in the exchange territories served by St. Louis, Kansas City and Omaha, two other districts have launched plans for a similar gala week.

Southern Ohio and Eastern Kentucky will celebrate First National Week beginning May 15, the center of celebration being Cincinnati R. H. Haines, manager of the Cincinnati exchange, is all set for the biggest week of service in the history of the territory.

Associated First National Pictures of Louisiana will stage a First National Week in the New Orleans territory beginning July 3. Eugene V. Richards, Jr., the head of the company, and C. J. Briant, the manager of the exchange, are collaborating on plans to roll up new records throughout the district in bookings for that week.

Sales Reported

The following sales are reported by Dominant Pictures, Inc.: "The New Weds" series for Northern Illinois and Indiana to Commonwealth Film Company, of Chicago; Western Star Dramas for Chicago and Southern Illinois to W. H. Engelman and Al Rosenthal, and Ohio, Michigan and Kentucky rights for the Catherine Calvert series to Standard Film Service of Cleveland.

DRAW YOUR OWN CONCLUSIONS

Something or other is wrong, but this still from Selznick's "The Last Door," starring Eugene O'Brien, doesn't disclose what it is

In the Independent Field

By C. S. SEWELL

Dempsey Uses Callahan Studio to Train for His Coming Bout

Jimmy Callahan, of the Callahan Comedy Company of Atlantic City, appears to have struck an unusually good piece of luck. Only about six weeks ago he formed his organization and immediately leased as a studio the Curtis Airport at Atlantic City with its large acreage, aeroplane hangers and two dwellings used by aviation officers during the war.

Just two weeks ago he took his company into the new studio and was just getting settled when Jack Kearns, manager for Jack Dempsey, got in touch with him and as a result of negotiations such an attractive offer was made for the use of the studio that Jimmie Callahan found it advantageous to accept it. As a result, Mr. Callahan announces that Jack Dempsey will use his studio and grounds for training to meet Georges Carpentier in the forthcoming bout for the world heavyweight championship.

The officers' houses will be used by Dempsey's official family, manager, trainers, etc., one of the hangers will serve as a gymnasium and the spacious grounds (which are fenced in) will be used for open-air training, and it is described as an ideal place for the purpose.

More Good Fortune

The proposition necessitates the Callahan company getting out for a few weeks, but the monetary consideration is said to have been so alluring that it was quickly accepted. This arrangement, however, will not interfere with the company's production activities and arrangements have been made for the use of a New York studio for the interiors while the exteriors will be made in Atlantic City as planned.

Another stroke of good fortune for Jimmie which this has indirectly brought about is the fact that his backers have decided to build a big studio on the ocean front which, it is believed, will serve as a big advertising feature for the comedies, as so many thousand people visiting the resort will see it.

CLEVER COMEDIES

are clean-cut, invigorating subjects, built to please the most stoic audience.

Ask About Them

S. & S. Buys Serial

The Paglin-Davidson Agency recently contracted with Howell Sales Co. for rights to the "Hope Diamond Mystery" serial for Western Pennsylvania and West Virginia for the S. and S. Film and Supply Company.

Conn Buys

William Conn, manager of Premier Pictures Corporation of Charlotte, N. C., recently visited New York and purchased from Arrow Film Corporation rights to his territory on four Jack Hoxie features as well as two features starring Rubye De Remer.

Calnay Has Distributing Firm in Olympian Productions, Inc.

Olympian Productions, Inc., a new independent distributing organization, with headquarters in the World's Tower Building, New York City, has been launched under James Calnay's management, formerly managing executive of the Mount Olympus, to affiliate a chain of exchanges for the purpose of releasing all their output strictly on the percentage basis.

At present Calnay has taken over the release of the Mount Olympus Distributing Corporation's productions, consisting of five series of single and two reel comedies; besides there are some five and six reel features and other comedies and Westerns under production contemplated for early fall release.

The new plan of distribution is said to be such that it links producer, distributor and exchange into one co-operative triangle, each branch working strictly on the percentage basis, but protecting each other with certain guarantees.

An Example of Growth

A STRIKING example of the possibilities of the state-right field and an indication of its progress is shown graphically in the remarkable growth of the Arrow Film Corporation, which only a few years ago entered the distribution field.

The writer remembers well the small offices occupied by the company in the Times Building, when the entire staff consisted of W. E. Shallenberger and one stenographer. This, we believe, was only three or four years ago. Later W. Ray Johnston joined the staff, and soon afterward P. B. Dana was added because of the increase in business, and the growth has been steady and continuous.

It was soon found necessary to move to larger quarters in the Candler Building, and, with the increase in the company's activities, branches were established in London and Paris to handle the foreign sales. Not long afterward these quarters were also found to be too small, and the company moved into the spacious quarters on the fourth floor of the same building, which it now occupies.

From a one-man proposition with one assistant the personnel has grown until the company now has various departments under the guidance of Messrs. Shallenberger, Johnston and Dana, together with other capable executives who have been added from time to time, until the personnel of the home office, foreign branches and field representatives throughout the country totals seventy.

This increase in personnel has naturally been the outcome of the enlargement of the company's activities. At the time the company entered this field the demand for independent productions was small, consisting principally of a few specials; while at the present time Arrow's 1921 schedule embraces twenty-six features, as well as several series of comedies, other short subjects, and a number of serials.

Arrow stands as a monument to the growth and possibilities of the independent field, and Moving Picture World congratulates President Shallenberger and his capable associates on the magnificent organization they have built up.

C. S. SEWELL.

New C. B. C. Film

The current release on the series of Star Ranch Westerns, by C. B. C. Film Sales Corporation, is "The Golden Lure." This picture is described as an unusual treatment of the gold-lure of the West, and the grip it gets upon those who stake their all in the hope of "striking it rich."

Your Ads Must Carry Double Appeal

"The independent or state rights distributor must double his advertising in order to appeal to two distributing fields, the territorial exchanges and the exhibitors, in order to create a demand for his products."

That's what George A. Fecke has to say on the value of advertising in the publications of the industry. Read his article. It's on page 269.

In the Independent Field

Odd Baby Parade for Exploitation of "Mother Eternal" in New York

A dozen young "mothers" who would do credit to the finest girl show in town invaded Broadway one day last week and startled the Rialto by each furnishing motive power for a regulation baby carriage in which was seated a real, live, open-eyed youngster.

The pedestrians in the largest city's most congested thoroughfare gave the right of way to the young women and incidentally learned that "Mother Eternal wants to see you at the Casino Theatre, Broadway and 39th street," this last from a placard held firmly by the various occupants of the carriages.

The "Baby Parade," which was repeated several times last week, was only one of a number of novel publicity stunts which were put into operation to exploit "Mother Eternal." One of the most talked of stunts was mailing thousands of leters inclosing checks for 5 cents signed "Mother Eternal" and made payable to the individual to whom the letters were addressed. These were mailed to President Harding and all members of his Cabinet, as well as to city and state officials. On the mailing list were also men in all walks of life, John D. Rockefeller and J. P. Morgan among them.

So far, neither Morgan nor Rockefeller have cashed their checks, but many others have. Checks have been cashed in states as far west as Kansas. Many of those who received checks sent "Mother" a personal letter of thanks. All of these letters were extremely interesting. Among the prominent New Yorkers to write to "Mother" was Judge Moses H. Grossman, who in reply to "Mother's" letter sent a note of appreciation.

Emmick Makes Record Purchase of Twenty-six Arrow Features

What is claimed to be the largest sale ever recorded on the independent market has just been consummated between Arrow Film Corporation and E. H. Emmick, of San Francisco. Mr. Emmick recently visited New York and secured the entire list of twenty-six features on Arrow's 1921 schedule for distribution through his new Progress Features Exchange for California, Arizona, Nevada and the Hawaiian Islands.

The list includes four James Oliver Curwood productions, four in the Neva Gerber series, eight Jack Hoxie features, also "The Golden Trail," "Bitter Fruit," "Woman's Man," "The Tame Cat," "The Deceiver," "The Chamber Mystery," "The Stranger in Canyon Valley," "Bachelor Apartments" and "The Man Who Trifled," the deal involving an unusually large figure.

The magnitude of this deal is a healthy sign for the condition of the state right market and a cheerful indicator of the return to more normal conditions. Mr. Emmick is head of Peerless Film Service of San Francisco, which handles short subjects, and with W. O. Edmunds, who for the past three years has been manager of the Hodkinson exchange in that city, recently established the Progress exchange to handle independent features.

Producers Service Announces Entry Into Distribution Field

With the announcement of the release of "Winning the Futurity," featuring Walter Miller, the jockey, which has been retitled in new turf slang by Harry Diggs, the Producers' Service Company enter the field of state right distribution.

This is the first of four pictures to be offered by this company in the near future direct to state right exchanges instead of through others as they have done heretofore. Two of these productions are new and two are reissues. According to Hopp Hadley the new state right department will not affect the advertising and exploitation departments which will continue to serve producers and distributors as they have done in the past year.

Hoxie Film Titled

The title selected for the June release in the Jack Hoxie features distributed by Arrow is "Devil-Dog Dawson." The story is by Carl Coolidge and the locale is different from other pictures in the series, as it is laid in the Northwest, and it is a mystery story. The cast includes Helen Rosson, Evelyn Selbie, Wilbur McGough and Arthur Mackley, who again appears in his well-known role of a sheriff.

Brandt Finishes Work on Coast

Joe Brandt, president of the C. B. C. Film Sales Corporation, who has been in California for the past two months, going over production details on Hallroom Boys Comedies, Screen Snapshots, Star Ranch Westerns, and features which are released through his company, has completed his work there and will return East soon. He will make a few stops en route to look over the state right situation in several of the larger cities.

Mr. Brandt, while at the Coast, completed several purchases, besides making arrangements for feature productions under his own supervision.

Inter-Ocean Makes Sales for Mexico

Inter-Ocean Film Corporation, through its manager of foreign sales, Gus Schlesinger, reports renewed activity in the foreign market. The first year series of Hallroom Boys' comedies together with "Below the Deadline," "The Gift Supreme," "Bearcat," "The Silent Barrier," "The Unwritten Code," "The Long Arm of Mannister" and the series of Wharton comedies have been sold for Mexico recently.

Jules Burnstein with New Company

Celtic Photo Plays, Inc., has appointed Jules Burnstein general representative. Mr. Burnstein has many years' experience to his credit. He was identified with Mutual, Pathe and other organizations and was one of the founders of the "Screen Club."

Celtic Photo Plays, Inc., is releasing two Irish pictures, "The Colleen of the Moor" and "War-Torn Ireland."

Neilan Loans Wesley Barry to Warners for Big Feature Film

A deal was closed recently by Warner Brothers whereby Wesley Barry, by special arrangements with Marshall Neilan, will appear in a screen adaptation and elaboration of Gus Edward's "School Days."

The production will be of feature length and will be made by Harry Rapf.

William Nigh will direct the picture and is now busy at work on the manuscript of the story and the selection of the cast.

A plan is to be put into effect for the larger theatres which consists of an elaborate prologue to be composed of a number of Gus Edward's proteges in a condensed version of the well-known production.

The production will be made in the East and it is said to be the first time that Wesley Barry has worked with any other director but Marshall Neilan.

CLEVER COMEDIES

Present

FIVE STARS and Five Featured Players

in

"PHILO GUBB, the Correspondence School Deteckative"

Associated Photoplays Present Pete Morrison in Eight Features

Victor B. Fischer, general manager of Associated Photoplays, Inc., who has been on the Coast for about a month, announced arrangements have been completed by which Associated will distribute a series of eight features starring Pete Morrison. These pictures were made by Cliff Smith Productions and the first one, "Western Hearts," is ready. Mr. Smith expects to leave for the East within a week and will bring the negative for this production as well as the negative for "The Wolverine," the first of a series of features made by Spencer Productions starring Helen Gibson.

Associated announced that an extensive exploitation and advertising campaign will be inaugurated on all of its prints under the management of Jack F. Reilly and additional productions will be added to the series of productions already referred to.

Prospects Bright

Mr. Fischer reports that he finds prospects bright for the independent market notwithstanding the fact that there has been a curtailment of production, and announces that in the support of Pete Morrison are high class players such as Josie Sedgwick and Art Stanton, while "The Wolverine" is described as a new type of western, the scenes being laid in the snow fields of the northwest.

In the Independent Field

"The Shadow" Now Ready for Release

"The Shadow," the first of the star series with Muriel Ostriche, made by Salient Films, Inc., and released by Forward Film Distributors, Inc., of 110 West 40th street, is ready for distribution. Press books, accessories and other advertising and exploitation material has been sent to the independent buyers. The press book was written by Jack Rielley and compiled by Tom Monroe.

Webster Cullison Has Finished First of Philo Gubb Comedies

Webster Cullison reports that the concluding scenes for "The Hound of the Tankervilles," Clever Comedies first two reeler, adapted from Ellis Parker Butler's magazine stories of Philo Gubb, the correspondence school Deteckative, have been filmed and he is preparing to start production of the second of the series of thirty-five productions.

Six California cities were utilized in filming this picture and the cast, headed by Victor Potel, includes such well-known players as Otis Harlan, Harry Todd, Dorothea Wolbert and Ernie Shields. Melville Brown directed the comedy under Mr. Cullison's supervision.

It is announced that these comedies will be clean and wholesome with no suggestive situations and nothing that will offend men, women or children, but will be of a type of fun of world-wide appeal.

Forward Establishes First Link in an Exchange Chain

The Forward Film Exchange, Inc., announced as the first of a chain of independent exchanges to be operated by Forward Film Distributors, Inc., has been opened at 16 West 46th street for northern New Jersey and New York state.

Samuel Freund, formerly with Paramount, Goldwyn and other companies, is manager of the New York exchange. Joseph Joel will assist him.

"The Shadow" starring Muriel Ostriche, written and directed by J. Charles Davis 2nd, and "Hearts O' the Range," are the first two offerings the new exchange will handle. "I contend that the right pictures marketed in a business-like manner will be saleable at any time," says President Sameth. "I have three men making a survey of the United States and within a very few weeks I shall announce the opening of additional exchanges.

Initial Callahan Comedy Scheduled

Robert W. Priest, president of The Film Market, Inc., announces that the first Jimmy Callahan two-reel comedy is ready for release on Decoration Day, May 30. This initial comedy in the series of twenty-six is "Jimmy's Last Night Out."

"Jimmy" Callahan's talents are said to find ample scope in "Jimmy's Last Night Out," which stamps him as a versatile comedian, and Florence Dixon and Lottie Kendall, Callahan's leading feminine support, are happily cast.

Mr. Priest reports heavy interest in the Callahan Comedies and predicts popularity for the new series.

Gilbert Forms Production Unit

With a new corporation and a suite of offices in the Candler Building, New York, Al Gilbert, whose activities as an actor, author and producer cover twenty-five years, announces he is about to start production of special pictures for the state right market.

The name of the new organization is The Al Gilbert Film Productions, Inc., and its officers are: Al Gilbert, president; Joseph Errico, vice-president; V. Mitarotonda, secretary and treasurer. The supervising director of productions is Al Gilbert, the head camera man, Anthony Trigili, and the Producers Service Company will prepare the finished pictures for exploitation and direct the advertising campaigns.

Cohn Promises Varied and Snappy Issue for "Snapshot's" Birthday

An especially varied and interesting reel has been prepared by Jack Cohn and Louis Lewyn as the birthday issue. Specially of interest for the female spectators is the newest styles in footwear, posed by Hope Hampton. For the male spectators there is a group of real cowboys, headed by Slim Goddard, who demonstrate their ability by staging a Western show.

A doll benefit, where dolls who are dressed to look like famous film stars, and the choosing of a "real American boy" by King Vider and his wife Florence, for a forthcoming feature strikes a special note for the kiddies, says Jack Cohn.

And then there are, in addition, Louise Glaum, being entertained by a band of Mexicans; Marguerite Clayton at home; Earle Hammons, a scene showing comedies in the making at the Christie studio; Claire Whitney and her director, Fred Sittenham; and a peep into the making and photography of "movie" titles.

Kepler Purchases Interest in Two Big Western Companies

One of the biggest independent film deals consummated recently was Sol Keplar's purchase of a half interest in the Hostettler Amusement Company, which controls a string of sixty-three theatres in Iowa, Nebraska, Northern Missouri and Kansas, and the Federated Film Exchange for Iowa and Nebraska.

Al Kahn, general manager of the Federated and Crescent Film Exchanges of Kansas City, is said to be interested in the consolidation. The new company will open offices in Des Moines and Omaha.

This arrangement will permit the company to purchase the state rights to big productions for four states, Missouri, Kansas, Iowa and Nebraska and the string of theatres they possess will assure a ready market for the films which the company will distribute.

CLEVER COMEDIES

are TWO-REELS of side-splitting situations. See one and you'll book the series of 35.

SHORT SUBJECTS

Announcing the completion of a series of classy one-reel juveniles every live exchange should have on its lists.

"Jack and The Bean Stalk"
"Red Riding Hood"
"The Three Bears"
"Billy's Baby"
"Wash Day Jingles"

HOW MANY PRINTS CAN YOU USE?

The Jack MacCullough Studios

1825-31 Warren Ave. Chicago, Ill.

In the Independent Field

Reelcraft Uses Yonkers Theatre for Scenes in "Tweedy" Comedy

Patrons in Proctor's Theatre in Yonkers were given an unusual treat recently, something which was not of the program and which was a revelation to a majority of the audience. The occasion was "Shiller Night" and in addition to President R. C. Cropper and Julius Singer of Reelcraft and Morris and Julius Shiller, together with several city officials occupying the boxes, the first Tweedy comedy, "Here He Is," was shown.

Tweedy's assistant director, Billy Moran, eulogized the city for its co-operation in the filming of Shiller comedies for Reelcraft. Billy Quirk, of the Sun-Lite unit, gave a monologue and introduced Bud Duncan and Tweedy stars of the Mirth and Aladdin units, who burlesqued the art of making comedies.

After the theatre's regular vaudeville bill, the audience was surprised to find the theatre flooded with lights from arcs, banks and other studio paraphernalia. Tweedy and his company then took possession of the stage and used the audience gallery and entire house for scenes for his forthcoming comedy, "Sweet Daddy," with his leading lady, Dorothy Earle, and members of the chorus of the Moulin Rouge.

Blanchfield Puts Salesman on Road

C. O'D. Blanchfield, who maintains a film brokerage office at 212 Superba Theatre Building, Los Angeles, has put in operation a plan whereby he will hereafter distribute films direct to the exhibiting trade through field representatives who will cover all the key cities of the country and secure contracts for the films handled through the Blanchfield offices. Frank H. Marshall, who has been made sales manager of the organization, is now touring the country with "The Tell-Tale Eye," a five-reel mystery feature, the first film to be exploited under the new plan. Mr. Blanchfield states that he will have another representative on the road inside of two weeks and that three more will be added to the force later.

Greater Features Names Officers

The Greater Features Company announced through its general manager, J. T. Sheffield, the completion of the organization of the head office in Seattle and the names of the managers for the new territories. C. A. Parr has been engaged as sales manager, to have charge of the direction of sales in all three territories. His headquarters will be at the head office in Seattle. L. C. Tomlinson, for the past two years assistant manager of the Seattle office, has been advanced to the position of manager of the Salt Lake office. He and J. T. Sheffield are leaving to open the new exchange. After getting things started there Mr. Sheffield will go on to Denver to open the exchange there. R. R. Nave, who became known all through the territory during his years as manager of the Mutual and Triangle offices in Seattle, will have complete supervision over the booking department in the Seattle office. L. N. Walton, for the past year or more booker in the Seattle office, has been advanced to the position of salesman and given the Montana territory. Another addition to his staff, of which Mr. Sheffield is particularly proud, is that of Miss Edna Craig to the booking department. For several years Miss Craig was in charge of the booking in the World Seattle office, where she gained a reputation for efficiency unsurpassed by any of the men of the territory.

Urban Announces Two Versions of Timely "Swat the Fly" Film

Charles Urban, president of the Kineto Company of America, will very shortly release a "Swat the Fly" picture in two separate editions. One is the popular edition, the other the technical.

The popular edition will be released through the theatres; the technical one through boards of health throughout the country.

Difference in Treatment

Both editions, which are in one reel each, bear the title, "Swat the Fly," and have the same story, the differences being in their treatment.

The popular edition will reach the largest number of persons, and tells a highly graphic story visualizing a danger and the means of combating it in a way that pages of text can seldom do.

This is not the first time that Mr. Urban has put out such a reel. When he was still a resident of London he produced a similar picture about seven years ago—and distributed it all over the world. In the United States alone, more than five hundred prints are said to have been in operation.

A great deal has been learned since then, however; both in medical science and in motion picture presentation and that is why Mr. Urban is bringing out the new "Swat the Fly" pictures.

Kineto Reports Exploitation on "Reviews" Proving Big Success

Charles Urban, president of the Kineto Company of America, reports that the experiment of furnishing publicity and exploitation material for the Kineto Reviews has proven a great success and that exchanges are backing up their enthusiasm with repeat orders.

Proved Successful

"We were told that this plan of exploitation for one reelers had never been done and would not be successful," says Mr. Urban, "but it has proved just the reverse. It is also extremely gratifying to find that the exchanges are following up the national advertising with local advertising in the regional papers which they pay for themselves, showing the faith of the exchanges in this proposition."

"I have always been a believer in advertising," continued Mr. Urban, "and was the first advertiser as well as helping to finance one of the first trade papers, the Minematograph of England. There is no use having a good thing unless one lets the public know about it. Some of our best ideas in the campaign on the Kineto subjects come from the exchanges themselves, for after all, the men in the field know what is the most useful.

The most decided impression I have received from our experiment is that the distributors are quick to endorse anything that is really helpful, and quick to co-operate."

Maclyn Arbuckle in New Feature

An addition to the list of feature productions on the independent market is a screen version of George V. Hobart's play, "Welcome to Our City," with Maclyn Arbuckle in the leading role, the same character he portrayed in the stage production. This is Mr. Arbuckle's second recent screen production, the first being Holman Day's story, "Squire Phin."

Boy Scouts Shown in Kineto Review

"Boy Scouts of America," a Kineto Review, will soon be released throughout the United States.

This is a picture, not only of striking entertainment value, but also of historical value, for it records the visit of 301 Boy Scouts to the International "Jamboree" in England last July.

In this Kineto Review there is the complete story from the time of sailing on this side until the Boy Scouts left England.

Boy Scout officials all over the country are interested in this picture, having been advised by their chief executive of its interest and value for Scouts.

An interesting scene is that of General Sir Robert Baden-Powell and his little son. The youngster is asked to pick out any one of the 301 Boy Scouts to demonstrate the ability of all to command, and he does it with full confidence.

Lottie Kendall in Callahan Unit

A well known player now associated with Jimmy Callahan in the production of his comedies is Lottie Kendall. She began her stage career at fifteen and has earned a national reputation in light opera and musical comedy because of her good looks, voice and dramatic ability.

Before she was twenty years old she headed her own company of 104 with an extensive repertoire of musical productions, playing principally in the South, Southwest and Pacific Coast. In New York she appeared in "Veronique" and on tour played the widow in "The Prince of Pilsen." She later appeared in "Potash and Perlmutter" productions and last season with Carlyle Blackwell in "My Lady Friends."

Rosenfield Makes Several Sales

Charles Rosenfield, president of Allied Distributing Corporation, who has been on the road for several weeks, announces he has disposed of the Alt-Howell comedies for several territories, and that his company is negotiating for a series of features with a well known star which will be released in the near future.

One of the main purposes of Mr. Rosenfield's trip to the exchanges was to determine just what was desired by exchange managers for their territories so as to assist his company in securing pictures of this calibre.

Buys Features

Screen-Art Pictures of Philadelphia has purchased "Hearts o' the Range" for Forward Film Distributors, Inc., for Eastern Pennsylvania and Southern New Jersey.

Pathe Releases Screen Studies; Has Strong Entertainment Appeal

To combine in the happiest manner entertainment with educational value through the medium of the motion picture screen is the avowed purpose of the series of "Pathe Screen Studies," the first seven of which are announced for early release.

Pathe production of this sort has been almost limitless, proceeding along lines of science, nature-study, travel and athletics. The collection makes a comprehensive library of popular science and biology. The animal life section represents every branch of zoology from protoplasm and "one-cells" up to mammals. Much of this nature material has passed through the Pathe laboratories in France to receive the beautiful Pathecolor.

Entertainment Value

As an evidence of the attention paid to the entertainment feature of "Pathe Screen Studies," No. 1 of the series, "Athletic Movements Analyzed," exhibits the marvels produced by the ultra-speed camera, and should have a special appeal for high school pupils and members of the Y. M. C. A.—In fact to everyone interested in physical training.

This subject is in two parts. The first part analyzes the common movements of walking, running, standing high jump, running high, running broad, and shot-putting, followed by the champion wrestler, George Bothner, demonstrating holds and breaks. Boxing and handball follow.

Slow Motion Games

Part 2 exhibits in the same way: Baseball—New York Giants, all kinds of play; javelin-throwing by George S. Bronder; pole vault and high jump by Ralph Runyan; walking by J. P. Pearman and Fred W. Kelly, and types of fancy diving.

Beauties of Nature

"Yosemite, the Valley of Enchantment," throughout its two reels is a splendid demonstration of the beauty and naturalness of Pathecolor. Canyons, forests, mountain peaks and waterfalls make up one of the chief wonder spots of the world.

The third subject of the series, entitled, "Felling Forest Giants," presents such unique and spectacular scenes that its entertainment value adapts it to all screens without limiting its educational worth.

Four of these seven "Pathe Screen Studies" begin a series depicting wonders of life in the plant and animal world. They are designed especially for school use; at the same time the strange or beautiful forms, often moving in their natural environment, hold a remarkable entertainment grip.

Unusual Pictures

"Animal Camouflage" is the fascinating proposition pictured in No. 5 of the series. The nature film pictures the power of protective mimicry possessed by crabs, worms, the walking-stick, caterpillars, toads, lizards, butterflies, the "walking leaf"; also presents an intimate study of the praying mantis.

No. 6 is entitled "Birds of Prey." The examples pictured are the kestrel, sparrow hawk, other hawks, buzzard, goshawk, the Asian lammergeier, Andean condor, and the American eagle.

In No. 7—"Molluscs"—is furnished an especially valuable and entertaining study of the highest class of invertebrates, dealing with the oyster, cuttlefish, octopus and the snail.

The movements of the snail, within his turbinated shell, and seeming to melt along the ground as he travels with his house on his back, shown many times enlarged, present an extraordinary spectacle in animal life.

SOMETHING QUITE NEW IN A SOCIETY DINNER

"As this is Friday we have fish on the menu. Please catch your own," says Anita Stewart in the banquet scene of Mayer's "The Invisible Fear," released by First National

Film Has Stirred Public Interest

The arrival of Georges Carpentier in this country for his championship glove battle with Jack Dempsey at Boyle's Thirty Acres, Jersey City, July 2, has stirred unusual public interest in the poilu fighter and riveted attention upon "The Wonder Man," in which Carpentier made his screen debut for Roberston-Cole.

Exhibitors everywhere acknowledge, it is said, that "The Wonder Man" is one of the greatest publicity tie-ups in years and R-C salesmen throughout the country report exceptional business upon this subject. The contract getting contest inaugurated by Charles R. Rogers, general manager of the Robertson-Cole Distributing Corporation, as a spur to booking on "The Wonder Man," has justified his highest hopes and contracts are coming into the branch offices of the company in gratifying volume.

Film Studio Has Been Redecorated

International Film Studios, at 127th street and Second avenue, where Cosmopolitan Productions are made, has undergone improvements at the hands of interior decorators and general repainting and refurnishing.

The large lobby at the Second avenue entrance has been entirely re-decorated, the walls being panelled with monk's cloth and woodwork. Around the sides wall benches have been placed for the accommodation of visitors waiting to call on department heads. On either side of the vestibule a large buletin board has been placed setting forth information about Cosmopolitan Productions of interest to visitors and employes.

"High-Gear Jeffrey" Is American's Next

"High-Gear Jeffrey" is the current offering of the American Film Company in it sseries of twelve reconstructed features for the state rights market. William Russell is the star of this productoin, the original name of which was "The Frame-Up," and gives a portrayal that ranks among his best on the screen.

The story is a comedy-drama with a society atmosphere. It is an automobile story and moves along in quick action style, giving Russell an opportunity to display much of his athletic prowess. One feat is his somersault over the back of the machine while it is going at a high rate of speed.

"HEART OF MARYLAND" IS SPLENDID CIVIL WAR FILM

(From the *Cleveland Plain Dealer*)

Naturally there are great possibilities in making a photoplay from "The Heart of Maryland," and the edition disclosed yesterday at the Allen proved as convincing a war drama as any since "The Birth of a Nation." Tom Terriss, who directed this Vitagraph production with Catherine Calvert in the title role, deserves all credit for his work. He has chosen a cast that is balanced in every detail; he has some tremendous battle scenes; and there is no flagging of interest from the first peaceful scene showing the valley of the Potomac to the final stirring climax—there are many of them—and the closing fade-out.

Of course every Civil War play has about the same general plot—the division of family ties and the shattering of embryonic romances with the division of North and South. Belasco gained his big effect in the stage production with a dramatization of "Curfew Shall Not Ring Tonight." The heroine clung to the bell clapper of the country church to still the alarm while her Northern lover escaped through the Confederate lines. This remains, naturally, the big moment; but there are others, with effective battle scenes outstanding in contrast against bits of Southern scenery and some particularly pleasing interiors.

The play has been followed in detail—the love of Maryland Calvert for Alan Kendrick; the romance of Spitfire Nanny and her Southern swain, Bob; and the tragedy of Maryland's brother, sent into his own home as a member of the Northern secret service; and, of course, the villainous Thorpe, who betrays both North and South, doing double duty as a spy.

As a matter of fact, "The Heart of Maryland" proves even a better picture than a drama—though it brought first substantial recognition to Belasco and fame to Mrs. Carter. Lincoln, Lee and Grant are introduced for a moment at various times. Artistic touches are found in legitimate comedy relief; and the effectiveness of the offering is enhanced by the musical setting by Philip Spitalney and his overture, "The Spirit of '61," which prepares the audience for it.

Miss Calvert makes a striking Maryland, and Crane Wilbur is a pleasing figure as the Northern lover. William Collier, jr., makes much of the ill-fated brother, and Felix Krembs is convincingly villainous as Thorpe. The Nanny of Victoria White and the Gen. Kendrick of Henry Hallam, veteran of the screen, deserve a word of commendation. Elaborately staged, there is a multitude of infantry and cavalry, and the period dress is historically correct. It is an artistic achievement and one that reflects great credit upon Mr. Terriss.

A touch of novelty in the overture is found in the introduction of banjos and a male quartet, and the rendition of "Maryland, My Maryland," as a quartet number, as the first scenes unfold.—Advt.

Educational Film Offers Gold Watches to Sales Organization

A sales prize of a handsome gold watch will be awarded to every member of the office winning the sales prize, which it is announced from the executive offices of Educational Film Exchanges, Inc., will be offered for the sales period from June 5 to July 3, inclusive. In the event of ties prizes identical in character with those offered will be given to each office so tied.

In making this announcement E. W. Hammons, president of Educational, said: "We have set aside the period from June 5 to July 3 as a contest period for our sales organization and in order that the contest may be eminently fair and that every member of the office organization may participate, not only the office manager and salesmen themselves, but the bookers and other members of the office organization all have been given an equal opportunity to secure a handsome gold watch. All of our branches will go into competition, and that branch which wins by making the finest showing in the sales period indicated will secure for every one of its members the allotted prize. If, for example, an office with a manager, booker and two or three other members of the sales force, is successful in putting their office to the front in this sales drive, every single member of that organization will be awarded a prize."

"Too often prizes of this nature only go to the man actually selling in the field, whereas some young woman behind a booker's desk for example might have contributed equally with the salesmen in putting the office to the front, and, therefore, it is our desire to suitably reward every single member of the winning office."

It is believed that this policy of fairness of including every member of the office organization in addition to the salesman himself, is a departure for this industry, and the esprit d'corps developed will be quite marked, President Hammons is certain.

"I WANTED A TURKEY AND YOU CHASED A CHICKEN" Mrs. Rip Van Winkle's memoirs, recently discovered by a press agent, disclose that a rolling pin had something to do with Rip's nap. Ward Lascelle has made it into a Hodkinson release, starring Thomas Jefferson

"The Last of the Mohicans" Picked by "Life" As One of Year's Best

"The Last of the Mohicans," Maurice Tourneur's unusual production of James Fennimore Cooper's famous novel, which is being distributed by Associated Producers, Inc., has been honored by "Life" in being chosen as one of the ten best pictures that this year has so far brought to the screen.

In a year which has made great forward strides in the artistic development of the industry, officials of Associated Producers feel gratified that this production should have made such a success. Characterizing it as "an exceedingly well done production," "Life" placed "The Last of the Mohicans" on the highest pedestal of motion picture achievements.

"'Life's' decision merely confirms the reports we have been getting from every section of the country concerning this unusual box office attraction," said Mr. Al Lichtman, general manager of Associated Producers, Inc. "The test of a motion picture is in its performance at the box office." However fine or artistic it may be, if it does not draw, it means that it has no public favor and that, in my opinion, makes a picture a failure; but 'The Last of the Mohicans' has proven that a motion picture can be not only an artistic success, but a commercial success as well, and we are constantly in receipt of communications from exhibitors throughout the country who demand more pictures of this calibre."

CLEVER COMEDIES

Excel in quality any pictures of similar length ever offered exhibitors.

Ask About Them

Took Part in Equity Benefit

Marion Davies and Norma Talmadge impersonated Mistress Ford and Mistress Page, the charming and lively ladies who amused Falstaff in "The Merry Wives of Windsor" at the annual show of the Actors' Equity Association held at the Metropolitan Opera House May 1. Tom Wise was Falstaff.

"Rip Van Winkle" Stills Make Hit

The first stills from Ward Lascelle's production of "Rip Van Winkle," which is under course of construction on the West Coast, have been received at the home office of the W. W. Hodkinson Corporation and the executives of that company are most enthusiastic concerning them, saying they clearly indicate that Mr. Lascelle has created a production which is not only massive physically, but represents a distinct triumph viewed from the artistic side.

It is predicted that Thomas Jefferson, son of the world famous "Joe," who is seen in the title role, will win as many followers by his skillful interpretation of the part as did his beloved father before him. The cast includes Daisy Robinson, Francis Carpenter, the child star, Max Ascher, popular comedian and many others.

"Mother O'Mine," Ince Picture, Scheduled for Release June 5

"Mother o' Mine," the Thomas H. Ince special which Associated Producers, Inc., will release June 5, is a "drama of today," presenting a phase of modern life that has widespread appeal and sympathy.

Adapted by C. Gardner Sullivan from Charles Belmont Davis' novel "The Octopus," and directed by Fred Niblo, "Mother o' Mine" is the story of a boy who is wrongfully convicted of murder and sentenced to die in the electric chair. All the evidence points toward his guilt, but his mother, believing his plea of innocence, fights for him and by an ingenious method succeeds in establishing his innocence and saving him from death.

The dramatic quality of "Mother o' Mine" is said to surpass anything that Ince has ever done on the screen. Its emotional appeal is big and exalting. It touches the heart with a poignancy that is overwhelming and rouses the finer instincts to a high pitch of exultation.

Ince's Best

As an artistic and commercial achievement, "Mother o' Mine" stands at the head of the Ince list of productions and is considered by Mr. Ince himself as one of the best things he has done. Its scenic effects establish a new mark in that line, and the death chamber scene, an exact replica of the same room at Sing Sing prison, is handled with an artistry that is little short of marvelous.

The cast comes up to the usual Ince standard of excellence and includes such well known favorites as Lloyd Hughes, Betty Ross Clarke, Betty Blythe, Joseph Kilgour, Claire McDowell, Andrew Robson and Andrew Arbuckle.

Predicts Six Weeks' Run for Mack Sennett's "Home Talent"

Mack Sennett's newest five-reel comedy, "Home Talent," promises to outstrip "A Small Town Idol" in public favor and in box-office receipts, according to the numerous congratulatory telegrams received by General Manager Al Lichtman at the home office of Associated Producers, Inc., in New York.

Harry Davis, managing director of the Mission Theatre, of Los Angeles, one of the country's leading first-run houses, wired Mr. Lichtman as follows:

"After running 'Four Horsemen' eight weeks I opened today with Mack Sennett's new five-reel comedy, 'Home Talent,' with Ben Turpin, Charlie Murray, Phyllis Haver and all the well known favorites. I ran 'A Small Town Idol' five weeks. I predict not less than six for 'Home Talent.' It is one of the most original and laugh provoking comedies Mr. Sennett has yet produced. It can safely be styled a tornado of fun. My heartiest congratulations to you."

"It is a source of deep gratification to me that 'Home Talent' is such a hit," said Mr. Lichtman. "It bears out what we have been claiming for this Sennett special; that it is one of the surest money-making propositions in the motion picture field today."

Plenty of Flivvers

Twenty wild, leaping stripped flivvers are the steeds the cowboys will ride in Larry Semon's ultra-modern Western comedy, which he is starting at Vitagraph's Hollywood studio this week. The comedy will be called "The Fall Guy."

Pathe's Short Subjects For Week of May 22 Impressive

Pathe Exchange, Inc., announces an impressive array of short subjects for release the week of May 22. "Dangerous Waters" is the appropriate title of the eleventh episode of the Ruth Roland serial, "The Avenging Arrow." The fast action and story continuity surrounding the prominent characters is further enhanced by the spectacular burning of a sailing schooner at sea, from which the hero and heroine are seen making a thrilling escape.

"Desert Law" is the title of the current episode release of the Seitz serial, "The Sky Ranger," in which George B. Seitz co-stars with June Caprice. The fast action of the chapter brings the hero and heroine to new perils in a mysterious desert land where a strange foreign tongue is spoken.

"Big Game," from the Hal E. Roach studios, is the current comedy release. "Snub" Pollard, the "pint sized" comedian, is featured, and Marie Mosquini, "Sunshine Sambo," the Hal Roach staff of comedians and a number of animal actors complete the cast. The scenes are laid in Turkey at the palace of the Sultan of Yazzamozoola.

A number of interesting features appealing to women are included among the carefully chosen subjects of Pathe Review No. 104, the current issue of the screen magazine. "Hair-Combs on the Hoof" is an introduction by Dr. Ditmars, of the New York Zoological Park, to the tortoise and turtle, who supply Milady's hair decorations. "Points on Your Fingers" presents a Fifth avenue manicurist. "Summer-Time Squaws" shows girl campers exploring Old Iroquois trails. "Watch Your Step" is a presentation by Novagraph in slow motion, showing that "form" is required by both man and beast in competing for an athletic record. "The River of Peace" shows the Indre River of Central France in Pathe color.

"Deception" and Super Comedy, Current Paramount Releases

May 15 is the date set for the general release of Paramount's big European production, "Deception," and likewise that of Sydney Chaplin's first special super-comedy, "King, Queen, Joker."

When "Deception" formally starts on its way according to schedule in the first-run houses, it will have completed the fourth week of one of the most remarkable pre-release engagements ever played by a motion picture in New York City. For it is the first production ever to play that length of time—or even three weeks, for that matter—in a New York picture house ordinarily following a weekly change policy. In making this remarkable run, the Paramount office states, record was piled upon record.

On its opening day, all previous Sunday records at the Rivoli were broken, the picture playing to more than 9,200 paid admissions. The total for the first week exceeded the former record, held by Cecil B. DeMille's "Forbidden Fruit," by approximately 400. Then another record fell the second week, when the former second week record, also held by "Forbidden Fruit," was exceeded by 750. On the third Sunday exactly 1,200 more people passed through the Rivoli doors than the preceding Sunday, and by the middle of the week the decision was made to hold it four full weeks in deference to public demand.

The Sydney Chaplin production is also a pretentious spectacle, although of a decidedly different type, for comedy is the keynote. But here also are huge sets and backgrounds of surpassing beauty. It will be recalled that Mr. Chaplin went to Europe for most of his exteriors, filming many scenes in France and some in England. So elaborate is this production that Paramount calls it "The 'Ben Hur' of Screen Comedy."

Pathe Salesmen Competing for Tickets to Championship Fight

Four Pathe salesmen are going to see Jack Dempsey defend his heavyweight crown against Georges Carpentier on July 2—and without cost to themselves. Pathe Exchange, Inc., has just announced the terms of what will prove one of the most popular contests the organization has ever staged. The prizes will be four ringside tickets to the Dempsey-Carpentier bout, railroad tickets and vacation on full pay. In the event of any ties, all contestants thus tieing will receive the full award.

The winners will be the salesmen in each of four divisions who from May 7 until midnight, June 18, write the greatest amount of business on the Jack Dempsey pictures distributed by Pathe. These are the record-breaking serial, "Daredevil Jack," and the one-reeler, "A Day with Jack Dempsey," the only authentic pictures to be made of the heavyweight champion during his training for fighting Carpentier. All acceptable contracts written up to midnight, June 18, and mailed to the home office before that hour, will be counted in the contest. The amount of money, not the number of contracts, will count.

Hundreds of exhibitors who successfully campaigned with "Daredevil Jack" are rebooking the serial. It is interesting to note that many of them are planning to run the serial within one week—three episodes a night.

The Name

VIGNOLA

Stands for *Dependability* in Motion Pictures—Productions You Can Depend Upon to *Deliver* at the Box Office.

REMEMBER PAST PERFORMANCES

CONSIDER FUTURE POSSIBILITIES

The Next Release:

"THE WOMAN GOD CHANGED"

A dramatic love tale of languorous tropic nights and strange adventures—the chronicle of a woman who dared to dream.

Directed for Cosmopolitan

Released by Paramount

M. P. D. A.

Preaches Sermon on "Connecticut Yankee"

Dr. L. H. Caswell, pastor of the Crawford Memorial Church, 218th street and White Plains avenue, Bronx, New York City, one of the most progressive and enterprising members of the New York clergy, delivered a sermon at his church last Sunday (May 1) on the Fox production of Mark Twain's famous satire "Connecticut Yankee," now playing at the Selwyn Theatre.

Dr. Caswell coupled the theme of the play with this quotation from the book of John: "Art thou a king, then?" and used many of the "Yankee" titles in driving home the lesson of his sermon.

Dr. Caswell paid his respects to the tyranny and superstition of King Arthur's day, and created no little amusement when he started defining the meaning of the word "king," the root of which, according to Anglo Saxon standards, is "cyning"—from which we get our word "cunning."

That portion of the film which says, "You're a king only because of your clothes," was treated with elaborate analysis by the doctor, and proved one of the most interesting phases of his discourse.

Gave Praise

In closing his sermon Dr. Caswell paid an eloquent tribute to the picture, recommending it highly and describing it as the picture of a thousand laughs, not evolved by slapstick or circus buffoonery.

A very large congregation listened with rapt attention to Dr. Caswell's discourse, and many congratulated him at his close.

Among the photoplays previously utilized by this pastor as the basis of sermons was the Fox production "Over the Hill."

One Reel Comedies for Educational

Advice as to the titles and casts of four new one-reel comedies, three to be released under the Vanity Comedy's brand and one under the Gayety Comedys brand were received from the Christie Film Company this week by Educational Film Exchanges, Inc.

The four comedies now being filmed are "How She Lied," featuring Irene Dalton and Francis Feeney, directed by Scott Sidney; "Ninety Days or Life," featuring Irene Dalton with Francis Feeney, directed by William Beaudine; "Hero Pro Tem," featuring Teddy Sampson and Henry Murdock, directed by William Beaudine; "It's Your Move," featuring Charlotte Merriam and Francis Feeney, directed by Allen Watt.

The scenarios have been approved for two other one-reel comedies, the Gayety Comedy, "Hot Stuff," in which Mary Wynn and Henry Murdock will be featured under the direction of Frederic Sullivan, and the Vanity Comedy, "Spiking the Spooks," with Irene Dalton and Earl Rodney, also under the direction of Mr. Sullivan.

"I Am Guilty!" Holds Solution of Plot in Suspense to End

"I Am Guilty!" the J. Parker Read, Jr., production starring Louise Glaum, which is now being booked through all Associated Producers, Inc., exchanges, is declared by its producer to offer a novelty in story construction.

"The situation is built about a woman who believes herself guilty of a crime while entirely innocent of the actual commission of the deed," said Mr. Read. "The 'kick' comes in the fact that by a clever manipulation of this sequence the audience is held in the same frame of mind as the husband of the woman, and the solution of the mystery is concealed until the end.

"It gave me great satisfaction in projecting the finished print of "I Am Guilty!' at the Thomas H. Ince studios in Culver City recently to discover at the end of the fifth reel that the audience of players, directors, writers and other staff members could not suggest how the story might be worked out to prove the woman blameless of the crime which to all appearances she had committed.

"In 'I Am Guilty!' only the director, myself, and of course, the author, Bradley King, knew how the story would end. The result is, I am confident, extraordinary suspense, an absorbing heart interest and a human element that carries the spectator to the final footage with his entire attention given to the story and its motivating figure, Miss Glaum."

Miss Glaum is supported by a notable cast, including Mahlon Hamilton, Joseph Kilgour, Ruth Stonehouse, Claire Du Brey, and others.

Educational Gives Results of Wide Analysis of Conditions

The following announcement was made from the executive offices of Educational Film Exchanges, Inc., this week as the result of a trip over a large portion of the country by Henry Ginsberg, manager of the domestic sales department of Educational:

"The following cities were visited during which time sales analyses were made of an entire territory, exhibitors were interview and salesmen called in from their various territories with the purpose of holding sales meetings, getting views on our individual products and their sales possibilities for next year, and all the districts surrounding these cities were studied: Atlanta, Dallas, New Orleans, St. Louis. Kansas City, Des Moines, Denver, Omaha, Minneapolis, Milwaukee, Chicago, Indianapolis,

"In the majority of territories it was found that the exhibitor is in a very good frame of mind. Although much talk of depression and loss of business was in the air, still this condition they realize is prompted by the fact that we are coming back to normal times. Of course, industrial conditions in some of the very small towns are forcing the exhibitor to cut down the number of days that he gives his shows and in some instances have forced him to discontinue operating altogether.

"I honestly believe that Educational is less effected by present conditions confronting the industry because we are today in a class by ourselves, namely, handling the highest class of program of short reel subjects on the market with very little opposition, making it possible for us to find business for some portion of our product in whatever theatre we may attempt to sell. The present conditions are affecting the feature concerns entirely because of the alleged overproductoin of feature pictures."

Ministers Aid in Putting Over Pathe Picture on Our Saviour

Manager Miller, of Miller's Theatre, Los Angeles, has just demonstrated a truth concerning motion pictures that is of the utmost importance. He has proved in a most convincing way that when the public is convinced of the excellence and sincerity of the screen treatment of a subject which everyone approaches with reverence, it may be depended on to give it most generous support.

Mr. Miller had received this impression from his personal view of the beautiful and reverent hand-colored Pathe production dealing with the principal episodes of the life of our Saviour, called "Behold the Man." He booked the picture for his theatre, and immediately set about the task of conveying his own impression in advance to the largest possible number of his influential patrons.

These were largely ministers and members of the their congregations. The former, of different denominations, he invited to private views of "Behold the Man." Manager Miller then sent out invitations to a private preview of the picture at his theatre on a Thursday morning. About 900 Sunday school teachers responded. In both instances the results were all that he had anticipated or could wish.

Mr. Miller placarded the whole county with announcements: "Watch for 'Behold the Man.'" An immense number of leaflets were distributed broadcast. The opening on Sunday, April 24, was to a crowded house. Better yet, the nature of the picture's reception left no room for doubt about the success of its run. Following the opening the newspapers did their part.

Reserves Seats

The Dempsey-Carpentier battle for the championship of the world will attract hundreds of spectators from the four corners of the universe. Tex rickard, promoter of the fight, has received many requests for reservations for the winners of popularity contests and other competitions conducted by clubs and business organizations. The most recent application of this nature came from the Robertson-Cole Film Company, which intends to give free ringside tickets, hotel accommodations and railroad transportation to each of the two salesmen who get the most bookings on "The Wonder Man," a special production, in which Georges Carpentier made his screen debut in this country several months ago.

Educational-Canada Drive Is Completed

Announcement was made by the executive offices of Educational Film Exchanges, Inc., this week, that the Canadian branches of the corporation, including Toronto, Montreal, Vancouver, Calgary and Winnipeg, had completed their week's drive for the sale of Educational pictures in Canada.

Big Contracts

One week's sales drive was made throughout the Dominion by all of Educational's salesmen, who were assisted by salesmen of the Allen interests in Canada, who are affiliated with Educational Film Exchanges, Inc., in the distribution of the Christie Comedies, Mermaid Comedies, Torchy Comedies, Educational animal comedies, the one-reel Vanity and Gayety comedies, Robert C. Bruce Scenic, Chester Outings and Chester Screenics.

The contracts totalled slightly over $40,000. The figures are not complete returns and more are to be received from the Calgary and Vancouver branches.

Associated Producers to Release Eight Pictures in May and June

May and June promise to be red letter months for Associated Producers, Inc., according to announcement of activities made by General Manager Al Lichtman. Scheduled for release are eight pictures of unusual artistic calibre and popular value. They represent the best efforts of the various producing units aligned with Associated Producers, Inc., and stand, it is declared, as the top achievement of such reputable producers as Thomas H. Ince, Mack Sennett, J. Parker Read, Jr., Allan Dwan, Maurice Tourneur and J. L. Frothingham.

"I feel that in presenting this splendid array of motion pictures for the consideration of the exhibitors, I am offering them a high type of screen entertainment," said Mr. Lichtman. "Each of the pictures scheduled for release in May and June is essentially a box-office picture containing all the elements of popular appeal and limitless possibilities for local exhibitor exploitation.

"It is with a feeling of pride that I announce such superb productions as J. Parker Read, Jr.'s, 'I Am Guilty!' starring Louise Glaum; Mack Sennett's 'Home Talent;' Thomas H. Ince's 'Mother o' Mine;' Allan Dwan's 'The Broken Doll;' Maurice Tourneur's 'Foolish Matrons;' and J. L. Frothingham's 'The Ten Dollar Raise,' besides two short reel subjects by Mack Sennett, 'She Sighed by the Seaside,' and Ben Turpin's first starring picture, 'Love's Outcast.'

"Each of these pictures will be sold strictly on its own merits. This is, I believe, the fairest way and makes for sounder business methods."

This is declared to be the opening salvo in a barrage of high-class productions which Associated Producers, Inc., are scheduling for release this year.

"The Woman God Changed" to Be Given Pre-Release at Rivoli

"The Woman God Changed," a Cosmopolitan Production, will be given a pre-release showing at the Rivoli Theatre, New York, Sunday, May 22, and then will be released by Paramount throughout the country.

One of the many unusual features of production is the manner of the introduction of the characters. The entire story is laid in a court room and told in the first person. The main characters are introduced by means of the conversation of the spectators in the court room. The attorney for the defense is shown on the screen, and then the picture flashes to two men among the spectators who in their conversation reveal the character and qualities of the attorney. In like manner two women spectators of the trial point out Anna Jenssen, the woman who is on trial for her life.

This novelty makes the picture more compelling, it is said, than if the characters were introduced in the usual manner, before the main action of the picture. The story is by Donn Byrne. The scenario was written by Doty Hobart. Robert G. Vignola directed. The story calls for the tropical atmosphere of the South Sea Islands.

Hodkinson Gets Ralph Connor's "Foreigner" for Distribution

The W. W. Hodkinson Corporation has acquired the distribution rights of the much-discussed production, "The Foreigner," which was recently completed by Winnipeg Productions, Inc., and which was made in and about Winnipeg under the direction of Henry Alexander McRae, formerly director-general of Universal City. At all times, Ralph Connor, the author, was working in collaboration with Mr. McRae in the making of this production, as a result of which "The Foreigner" stands today as a distinct triumph in cinematographic art, Hodkinson says.

A strong cast is seen in the production. In what may be called the title role is seen Gaston Glass, and it is interesting to note that the character which he portrays is very closely related to that one which assisted in making him famous—the son in "Humoresque." Another in the cast is Gladys Coburn, last seen in Hugo Ballin's "East Lynne."

The role of Gaston Glass' father is played by Wilton Lackaye, for many years one of the leading lights of the stage. Kate Price contributes another of her inimitable characterizations, while William Colvin is the villain. Bradley Baker has an important role.

Hodkinson Corporation will place behind "The Foreigner" a strong selling, advertising, and exploitation campaign.

FINE FEATHERS MAKE FINE BIRDS—SOME CHICKENS!
Don't let your wife see the clothes Phoebe Hunt wears in Goldwyn's "The Grim Comedian," if you value your check account

Kolker to Direct Next Arliss Film

In a period "between pictures" at Selznick's Fort Lee studios, Myron Selznick, vice-president in charge of production, has loaned Henry Kolker to Distinctive Features Productions Company, to direct George Arliss in "Disraeli." Because of his experience as a dramatic leading man and stage star, Mr. Kolker is exceptionally well equipped to supervise a screen version of the "Disraeli" type of presentation.

Mr. Kolker came to the Selznick organization as a director at the moment of his greatest popularity as a stage star. He turned to the screen because he realized the possibilities for extending and utilizing his dramatic experience, and in his selection as director of Mr. Arliss both star and director combine personal friendship with a similarity of accomplishments before the theatre-going public.

Will Open May 16

"Personality," a comedy-melodrama by Philip Bartholomae and Jasper Ewing Brady, scenario editor of Metro Pictures Corporation, will, when it is presented for the first time, May 16, in Atlantic City, be the third play written entirely or jointly by a member of the Metro organization.

"Scrambled Wives" Opens Ohio Theatre

A neat tribute was paid Associated First National Pictures, Inc., and Marguerite Clark when Kenneth Sink, of the New Wayne Theatre, Greenville, Ohio, selected her latest starring vehicle, "Scrambled Wives," as the attraction for the opening of his new playhouse.

Practically every exchange in the Cincinnati territory had their eye on the Greenville opening, for Mr. Sink and his partners, at a very great outlay of money, time and effort, had erected one of the coziest and most modern theatres devoted to silent drama plays in the Middle West. The New Wayne is a model theatre in every respect, and quite naturally every film company was keen for the initial offering.

Scored Big Hit

But, First National not only secured the premier attraction in "Scrambled Wives," but followed it up with "Passion" and "The Kid," two of the Big Five. Miss Clark scored a tremendous hit in "Scrambled Wives," playing to capacity crowds on opening afternoon and night, as well as on the two succeeding days.

"Passion" stepped in and ran the attendance up a few notches higher, only to have "The Kid" outdistance both of them.

Rapid Progress on New Pathe Serials

Unhampered by weather conditions, which is indeed fortunate at this season of the year, excellent progress is being made by the two Pathe serial producing units now working on the East and West coasts.

The George B. Seitz company, producing the Charles Hutchison serial, "Hurricane Hutch," has just completed a two weeks location stand at Ausable Chasm, N. Y. Here Hutchison performed a number of daredevil stunts before the camera, using the Chasm itself and the surrounding falls to furnish him with the necessary settings for his deeds of daring.

Word comes from the Hal Roach studio in California that consistent progress is being made on the new Ruth Roland offering, which is temporarily titled "The Golden Canyon." This serial is brimful of the Western atmosphere and action that made "Ruth of the Rockies" and "The Avenging Arrow" two of the greatest triumphs in serial annals.

CLEVER COMEDIES

Are Money-Makers for the Exhibitor. Don't fail to see the first one,

"The Hound of the Tankervilles"

You'll contract for the series.

LET THE WEDDING BELLS RING OUT, OR WANTED, A COOK

Careful inspection of these scenes from "The Wild Goose," a Cosmo politan production, leads us to dope it out this way: Friend husband begins eating with misgivings and ends up with a regular green-apple "tummy" ache. Mary MacLaren and Holmes E. Herbert are featured

Gladys Gentry Productions, Inc. to Make Series of Productions

Gladys Gentry, the noted Blue-grass beauty and society belle, who it was recently reported planned to forsake a life of social gaiety for the silent art, has formed her own company, the Gladys Gentry Productions, Inc., according to an announcement made early this week and will shortly begin work on her first feature offering.

"The American," by Booth Tarkington, has been selected by Miss Gentry for her first starring vehicle. Mr. Tarkington, who will assist her in staging the productions, will also write the scenario, which it is expected will be ready the latter part of this month, when actual production work will be begun.

This will be the first of a series of notable books and plays, the rights to which have already been secured, which will be picturized with Miss Gentry as the star. These productions will be designed especially for presentation in schools and churches, but will be equally desirable for the better class theatres, as they have been selected solely for their high entertainment value and are not in any way educational or Biblical in character.

Miss Gentry is now seeking a director whose ideas and ideals are akin to her own and who can produce pictures of the high standard which she insists must be maintained in all her productions.

Before making her decision to enter motion pictures as a serious career Miss Gentry made a thorough study of the many elements which screen success requires. She first "tried out" her talents and picture possibilities, incognito, in various small parts in several Metro and Famous Players-Lasky productions. Among them were "The Man Who" with Bert Lytell, "Out of the Chorus" with Alice Brady and others.

Her success was such that the formation of the present company was the natural sequence, although she received many alluring offers to accept leading roles elsewhere, it is said. Her reasons for this decision, it is said, were merely that she felt she could not satisfactorily and artistically work out her advanced ideas in picture-making in any organization not her own.

"Black Roses" Is Booking Rapidly

Bookings for "Black Roses," in which Robertson-Cole presents Sessue Hayakawa in a super-special production written by Richard Schayer, are coming into the sales department of the distributing organization at an unusually rapid rate, according to G. M. Sharrard, sales manager. The production was directed by Colin Campbell, with Robert Ellis as art director and Frank D. Williams as photographer.

"Some of the representative circuits and the best first run houses throughout the country are asking for this production, Mr. Sharrard said. "These include the United Booking Offices, Loew's, Fox and Poli Circuits in Greater New York and surrounding territory.

Three Hodkinsons Play in Detroit

According to reports received from Ralph Peckham, Hodkinson representative in Detroit, three Hodkinson released productions are running simultaneously in first run theatres in that city. At Fox's Theatre "East Lynne" is playing, while "The Spenders" holds the screen at the Regent and "The Other Woman" is offered as the featured attraction at the Miles.

Hugo's Best

"East Lynne" is considered Hugo Ballin's greatest film achievement while "The Spenders," a B. B. Hampton production, is another example of good screen entertainment. "The Other Woman," a J. L Frothingham Production, has also proven itself a rarely entertaining picture.

Uuique Treatment to Educational Scenics

Unusual treatment of short subjects made a very satisfactory program number and furnished a good point for a recent show at the Brooklyn Mark Strand Theatre, announced Managing Director Hyman. "I presented," said Mr. Hyman, "a new Bruce Scenic, 'Water Trails,' with piano accompaniment from behind the gauze screen on which the educational release was 'shot.'".

"Seated behind the transparent screen and lighted from the side with a small white baby spot, the pianist played 'Rustle of Spring, by Rinding. All the titles were removed and scene followed scene with only the piano to interpret the narrative. This presentation was not without its humor, for, as the title of the scenic explains, it is about waterways in all part of the world. Many shots are of beautiful waterfalls and at times it appeared that the pianist might be swept from his stool at the piano by the flood of rushing waters."

Ethel Dura Is in "Back Pay" Cast

Cosmopolitan Productions announces an addition to the cast of "Back Pay," a Fannie Hurst story being directed by Frank Borzage, in the person of Ethel Dura, an actress new to the screen.

Miss Dura is a product of one of the New York dramatic schools and has had some experience on the speaking stage. In "Back Pay" she will play the role of Kitty, an important part. The picture will be released by Paramount.

GLADYS GENTRY

To star in a series of pictures made by her own company, Gladys Gentry Productions, Inc.

"The Wild Goose" Opened at Rialto

"The Wild Goose," from the novel by Gouverneur Morris, which appeared serially in the Cosmopolitan Magazine, and is familiar to many readers in book form, opened at the Rialto Theatre May 8. The picture was directed by Albert Capellani, who directed for Cosmopolitan Production "The Inside of the Cup." Donnah Darrell wrote the scenario. Mary MacLaren, Norman Kerry and Holmes E. Herbert play the leading parts, and they are ably suported by Dorothy Bernard, Joseph Smiley, Mrs. L. B. Segar, D. J. Flanagan and Rita Rogan, the five-year-old actress, who won praise from all the critics for her excellent acting in this picture.

Newspaper critics have given much praise to the production.

"On the Back Lot" to Have Its Premiere at the Ritz Carlton

Officials of the Pantheon Pictures Corporation are most enthusiastic over the high quality of the company's initial feature production, "On the Back Lot," which Charles Miller directed with Anetha Getwell, the famous beauty, as the star, and are planning to give the picture is premiere at the Ritz-Carlton.

They do not hesitate to assert that in point of beauty of photography and thrill, "On the Back Lot" will match many of the big special attractions which are now being shown.

Completing Pictures

Director Charles Miller, who, with George Dubois Proctor, the author of the story, is now putting the finishing touches on the picture in preparation for its official presentation, is equally enthusiastic. He declares that in many respects he regards the picture as his masterpiece.

The picture marks Miss Getwell's debut as a star. A cast of exceptional merit supports Miss Getwell and includes Vincent Coleman Henry Pemberton, Jules Cowles and the child actors, Jerry DeVine and Ruth Sullivan.

The entire picture was made at Port Henry, N. Y., where the Pantheon studio has been established. In the past Port Henry has been used only as a location point for "snow pictures," but Charles Miller saw in the so-called "Alaskan City" the possibilities for a year-round production point.

Excellent Photography

L. E. Taylor, the cameraman who shot "On the Back Lot," has secured some of the most beautiful scenes that have ever been filmed it is said, the lightings and details being exceptional in every way. The breaking of a great log jam is said to be one of the most remarkable bits of photography ever shown on the screen.

BOBBING UP SERENELY
Ben Turpin puts in an unexpected appearance to the discomfiture of his rival in Sennett's "Home Talent," which Associated Producers will release

Coming to Capitol

Following the second week of the revival of "The Birth of a Nation" at the Capitol Theatre, Goldwyn will present Will Rogers in his latest comedy release, "Boys Will Be Boys." The film version of this famous short story of Irvin S. Cobb's, follows fairly closely, it is said, the dramatized version that was seen at the Belmont Theatre in New York City two seasons ago. Clarence Badger directed. In the supporting cast are Irene Rich, Sydney Ainsworth, Ed Kimball and other popular Goldwyn players.

New Roach Comedy

"Big Game" is the title of the forthcoming Hal E. Roach comedy which Pathe has scheduled for release the week of May 22. "Snub" Pollard is the featured comedian, with Marie Mosquini, the little Italian beauty, seen as his leading woman. "Sunshine Sambo" is also prominent in the cast, which calls for the entire staff of the Hal Roach comedians and also a number of animal actors. The locations for the comedy are laid in Turkey. Amusing scenes were filmed in the dessert, where trick photography is employed.

Tom Mix to Star in "Ridin' Romeo"

As proof that the film trade "do move" we are confronted with the fact that the newest type of Romeo doesn't essay a colorless trip up a rope ladder to his loved one's balcony. Rather he steps up into his stirrup, and rides through several reels of strenuous adventure before he is able to scale the heighth of love.

The proof is found in "A Ridin' Romeo," a whirlwind western picture of love and adventure in which Tom Mix, beloved smoke eater of the William Fox screen, will shortly make his appearance. George E. Marshall was the director of "A Ridin' Romeo," for which Mix himself wrote the story just by way of proving his versatility. The production is filled with beautiful landscapes and backgrounds.

There is one radical difference between Tom Mix's "Romeo" and that of the Bard of Avon. Shakespeare didn't put enough fun in his. Tom noted this deficiency and filled up all those gaps where the older Romeo stood around composing odes to his lady's eyebrow, by interjecting a lot of screamingly humorous situations—such as getting babies mixed up, fitting his western home with a lot of mechanical appliances to cook his food, feed his horse, make his bed, etc., and generally keeping the neighbors in a ferment of excitement.

"Enchantment" Is Nearly Completed

Robert G. Vignola, director of specials for Cosmopolitan, released by Paramount, is nearing completion at International Studios of "Enchantment," starring Marion Davies. This is Mr. Vignola's first production with Miss Davies, although he has directed "The World and His Wife," "The Passionate Pilgrim," "Straight Is the Way" and "The Woman God Changed" for Cosmopolitan.

"Enchantment' was adapted by Luther Reed from the story by Frank R. Adams.

A Hughes Story

Rupert Hughes is the author of the next Goldwyn starring vehicle for Tom Moore, "From the Ground Up." It is an original screen story, and Mr. Hughes prepared the continuity and wrote the scenario. Moore has just completed the photography of "Beating the Game," by Charles Kenyon, under the direction of Victor Schertzinger. The film is now being edited.

"Through the Back Door" to Be at the Strand Theatre, May 15

Mary Pickford is said to have again scored a genuine triumph. The first reports that have been received from California, from both exhibitors and newspaper critics, declare that her latest United Artists production, "Through the Back Door," which has been announced for release by Hiram Abrams on May 15, is the high point in her career.

Harry David, managing director of the Mission Theatre, Los Angeles, Cal., where the picture has just started on an indefinite run, wired Mr. Abrams, immediately after his opening day:

"'Through the Back Door' on the opening day of a predicted six week's run, has packed the house continuously with a typical Pickford audience, who have shown their delight and appreciation of her new vehicle with tears, laughs and applause. All morning papers are unanimous in their praise of the picture. Hearty congratulations."

The picture will have its first showing in New York City at the Strand Theatre, beginning May 15. Alfred E. Green and the star's brother, guided the production.

Theatre Installs Moving Pictures

The Olympic Theatre, one of the leading vaudeville theatres of Buffalo, has announced a change of policy, from straight vaudeville to vaudeville and motion pictures, effective May 15.

The opening attraction, on the new policy, will be the Robertson-Cole super-special, "Good Women," by C. Gardner Sullivan, directed by Gasnier. This will be followed by "The Stealers; "813," an Arsene Lupin story; "See My Lawyer," presented by Christie Film Company; "What's a Wife Worth?": "Seven Years Bad Luck," and "If Women Only Knew."

Fourteenth Film

In the four years that he has been directing pictures for Goldwyn Reginald Barker has made fourteen productions—or fifteen if Rupert Hughes' photoplay, "The Old Nest," on which photography has just been completed, is counted. Fourteen of his productions have been released and the fourteenth, "Snowblind," takes rank with the best, it is said.

CLEVER COMEDIES

Each one is a riot. They solve the exhibitor's troubles for short subjects.

Ask About Them

Two New Selznick Pictures for May

The Select organization will distribute two new Selznick pictures during May, Owen Moore in "A Divorce of Convenience," on May 10, and Elaine Hammerstein in 'The Girl from Nowhere," on May 20. Both features are now in Select exchanges and "A Divorce of Convenience" has had several pre-release showings throughout the country.

Miss Hammerstein's issue is rated by the Selznick organization as offering some of the best opportunities this star has ever had for the display of her versatile abilities. Bradley King, author of "Lying Lips," provided the story on which Sarah Y. Mason based the scenario. George Archainbaud directed.

Kesson Given Neilan Contract

As a result of the exceptional photography in "Bob Hampton of Placer," David Kesson—the boy cinematographer—has been awarded a long term contract by Marshall Neilan.

Practically every critic that has so far seen the new Neilan production has extolled the splendid work of Kesson, many of the "shots"—especially the night scenes with the Indians taken at Glacier Park, Montana—being of unusual merit.

Smallwood Coming to New York City

Ray C. Smallwood, who for the past two years has directed the super-productions starring Nazimova for Metro release, has finished supervising the assembling and editing of "Camille," the latest Nazimova feature and will leave Los Angeles for New York City shortly.

Speculation is rife concerning Smallwood's unexpected trip to New York. Mr. Smallwood says that he has received several flattering offers, but declare he will not make known his plans until he arrives in New York City.

Synchronized Music Scores Ready for All Important May Releases

That music has a practical side which can be turned into a golden harvest at the box office is rapidly being appreciated by wise exhibitors. The value of music in putting across a motion picture program has been clearly demonstrated by the use of Synchronized Music Scores.

Music has indeed become a vitally important factor in determining the success of a moving picture theatre. The movie public, which at one time was quite willing to listen to a crude piano badly played, has now come to look upon the musical end of a program as a delightful source of entertainment.

Music Score Service Corporation, which now announce its removal to its larger offices at 1600 Broadway, New York, has inaugurated the service whereby they can offer exhibitors bookings on all important features bearing the release date of on and after May 1. Exhibitors throughout the country are now enabled to offer their patrons music that has been specially prepared for them by prominent artists.

Dr. Hugo Riesenfeld, director of the Rivoli, Rialto and Criterion theatres, has associated with him in the preparation of Synchronized Musical Scores, as released by Music Score Service Corporation, such authorities as Carl Edouarde, director of Strand Symphony Orchestra, James C. Bradford, the author of over three hundred musical scores for the largest producers in the country, and Joseph Carl Briel, who gained prominence by the splendid musical interpretations he conceived for the "Birth of a Nation," and other D. W. Griffith successes.

Given a pre-view of the big pictures, much in advance of their release, these men together with their staffs are able to prepare perfectly Synchronized Musical Scores, which not only enable the exhibitor to make a hundred per cent. a class presentation of their picture, but alsó makes it possible to add to the greater entertainment value of their programs.

Synchronized Musical Scores are so laid out so that whether an exhibitor uses a piano or an organ, or a symphony orchestra, he can be supplied with the necessary score at a moment's notice. These scores are printed and bound especially for use of the exhibitor, and every title that appears on the screen, appears in the score. The musical director has but to follow the titles as they appear on the score to know that the music he is playing will blend perfectly with the action of the screen.

Aside from the home office and exchange at 1600 Broadway, branch offices and exchanges have been opened at 142 Berkley Street, Boston; 414 Mather Building, Washington, D. C., and 1333 Vine Street, Philadelphia.

Marie Provost Will Be Featured in Comedy Dramas by Universal

Universal has engaged Marie Prevost, noted bathing beauty, to appear in comedy dramas. Miss Prevost, who arrived last week in New York from the coast to discuss the selection of suitable vehicles with Carl Laemmle, president of Universal, made her initial appearance before several thousand persons attending the opening of Coney Island's holiday season.

A symbolic ceremony, typifying Miss Prevost's decision to appear no longer in bathing roles, was staged on the beach of the Parkway Baths, one of the most popular of the Coney pavilions. Black crepe streamers had been strung between four piles on the water's edge which, together with police co-operation, were instrumental in keeping the large crowds from stampeding the star. In the center of the roped-off enclosure, before a battery of newspaper and newsweekly cameramen, Miss Prevost made a bon-fire of all still pictures of herself in bathing attire, several thousand feet of film showing her in one-piece suits, and her own pet Annette Kellerman suit.

Miss Prevost is now on her way to Universal City. A short stop in Chicago was made to enable her to confer with Irving G. Thalberg, studio manager at Universal City, who is coming to New York City to discuss certain important matters of policy with Mr. Laemmle.

Upon her arrival at Universal City, Miss Prevost will start production on the first of her features. A complete statement regarding Universal's plans in regard to starring Miss Prevost will be issued by the Universal Company in the near future. It is understood Miss Prevost will be featured in light comedy drama.

Novel Mob Scenes in Paramount Film

Thomas Meighan's latest Paramount picture, "The Conquest of Canaan," which has just been completed at the company's eastern studio, contains some of the most novel mob scenes ever shown in a picture, according to R. William Neill, the director. Practically the entire town of Asheville, N. C. turned out for the big scenes.

When it was announced through the city commission of Asheville that the town had been selected as the locale for "Canaan," every citizen became a potential part of the Paramount company's cast. The Mayor turned the town over to Director Neill and his company Traffic was regulated to suit the needs of the picture folk, one of the town's street cars was repainted with a "Canaan" sign and the town square was turned into an outdoor motion picture "lot."

The supporting cast for Mr. Meighan, headed by Doris Kenyon, was composed of many well known film players. The principal parts in the picture were taken by Diana Allen, Ann Egleston, Alice Fleming, Malcolm Bradley, Macy Harlam, Riley Hatch, Paul Everton, Henry Hallam, Charles Hartley, Louis Hendricks, Cyril Ring, Jed Prouty, and J. D. Walsh.

Universal Recording Big Bookings on Priscilla Dean's "Reputation"

Charles Rosenzweig, manager of the Big U exchange of Universal, is busily reaping the benefits derived from the showing of "Reputation," Pricilla Dean's new Universal-Jewel picture, at the Astor Hotel last week.

The bookings for the first week exceed in number and in prices the record made by any previous picture made by Universal.

The picture was booked over the Fox Circuit, starting with the Academy of Music on May 15, following at the Audubon and so on through the whole string. In all, the Fox time is about one hundred days, seventy of which are in New York.

The Consolidated Amusement houses have booked the picture; the S. R. S. Circuit; Sydney Cohen's two houses, the Empire and McKinley; the Grand Opera House, on Eighth avenue; the Olympic Theatre in Brooklyn; also the Stone and the Sheffield, have early dates.

One of the bookings over which Mr. Rosenzweig is particularly proud is the Majestic Theatre, 17 Second avenue, Manhattan, which has booked the picture for a week with an option of three days more The Fifth Avenue Theatre at 110th street is trying an experiment with this picture. They have never played a feature for a full week before, and "Reputation" is going to be the first picture which will show for a full week at this house. which has been open for five years.

President Views "Four Horsemen"

President and Mrs. Harding witnessed a private showing of the Rex Ingram production for Metro of "The Four Horsemen of the Apocalypse" at the I Street residence of Mr. and Mrs. Edward B. McLean in Washington, Tuesday evening, April 26. Among the few other guests besides President and Mrs. Harding were Attorney General and Mrs. Daugherty.

The comments of the President upon the picture's merit were distinctly favorable, it is reported. This is the second time that Mr. and Mrs. McLean have shown "The Four Horsemen of the Apocalypse" in their Washington home. The first exhibition was for the entertainment of Vice-President and Mrs. Coolidge.

JUNE, 1921

MOTION PICTURE CLASSIC

We now turn to Corinne Griffith's "What's Your Reputation Worth?" (Vitagraph), and words fail us. They always do, when we endeavor to comment upon the radiant Corinne. We understand that the story deals with a wealthy chap who hires his beautiful stenog to pose as co-respondent in his divorce case—and then falls in love with the co-respondent. All we recall are the radiant glimpses of Miss Griffith. Right here let us go on record once more as declaring her the most beautiful of our favorite stars.

Wh[illegible] motion pictur[illegible]

First National Founding Celebrated by Leading Theatres in Four States

Leading theatres in four separate middle west states united in a celebration of the founding of Associated First National Pictures, Inc., during the first week in May by the showing of productions distributed by the organization. The states are Iowa, Nebraska, Kansas and that portion of Missouri which is outside the St. Louis exchange territory.

Two hundred and twenty-one partook in the celebration and provided 1326 playing dates for First National releases.

The A. H. Blank Enterprises which controls the distribution of First National releases in the two territories represented in the celebration with an exchange at Omaha and another at Kansas City, sponsored the affair which commemorated the ending of the first year of operation of the franchise plan in the territories.

The Omaha and Kansas City newspapers were used with full page spaces by the exchanges to advertise the various theatres in the two districts which were cooperating in the event with the productions each used during the week.

Of the five first run seven day houses in the two largest cities in the territories two chose Charles Ray in "The Old Swimmin' Hole" as their attraction. These were the Rialto Theatre in Omaha and the Royal in Kansas City. The Strand in Omaha ran Norma Talmadge in "The Passion Flower" and the other two in Kansas City—The Newman showed Allen Holubar's "Man-Woman-Marriage," starring Dorothy Phillips and the New Twelfth Street had the Whitman Bennett production starring Lionel Barrymore "The Devil's Garden."

Among "The Big Five," "Passion," the Pola Negri special, led all the others in bookings, in the Omaha territory. "The Kid," and "Man-Woman-Marriage" were tied for second place. "Sowing the Wind" ran third, with "The Oath," which has only just begun to play the theatres there, bringing up the rear.

Heavy Bookings on "Jungle" Film Are Reported

A volume of early booking which bids fair to break all previous records for animal productions is reported on "Miracles of the Jungle," which is to be released shortly throughout its twenty-two exchanges by the Federated Film Exchanges of America, Inc.

Exhibitors who reaped a harvest with "The Lost City," the successful animal production produced at the Selig studios for Warner Brothers, also responsible for "Miracles of the Jungle," were the first to place their signatures to contracts, after seeing the production at a private viewing.

In all parts of the country, according to reports received at the Federated exchanges, plans are completed for elaborate campaigns of exploitation, costing thousands of dollars, to precede the opening of "Miracles of the Jungle."

Rapid Progress Being Made on Films in Work at Lasky Studio

Wallace Reid has returned to the Lasky studio, Hollywood, from location in the north of California where, under the direction of Frank Urson, he has been making scenes for the Paramount picture, "The Hell Diggers," by Byron Morgan. The company went directly to the spot where the gold dredgers, whose nicknames gives the title to the picture, are being used in mining for gold, and, according to reports, have obtained some striking scenes with these big machines. Lois Wilson is leading woman in this picture.

Immediately on completion of "The Hell Diggers," Wallace Reid will leave for New York to co-star with Elsie Ferguson in "Peter Ibbetson," by George Du Maurier, a George Fitzmaurice production. Mr. Reid will then return to Hollywood to start a new picture at the Lasky studio about the middle of July.

New Clayton Picture

The latter part of the month will mark the commencement of Ethel Clayton's new Paramount picture at the Lasky studio, but as yet no director has been assigned. The picture will be an adaptation of Mark Swan's well known comedy "Her Own Money." Elmer Rice wrote the scenario.

The scenes in Shanghai and environs which have been engrossing the attention of Director Penrhyn Stanlaws in his Paramount picture, "At the End of the World," starring Betty Compson, have almost been completed and the company will go very soon to a location on the coast of California where a complete lighthouse has been constructed.

No small engineering skill was required to secure the proper foundation in the solid rock to insure the stability of the structure in the face of the heavy winds that often blow on the none too Pacific coast. The climax of the story occurs in this setting.

De Mille Progressive

Cecil B. De Mille is making excellent progress with his superproduction for Paramount suggested by Leonard Merrick's story, "The Laurels and the Lady."

May 16 has been set for the start of Roscoe (Fatty) Arbuckle's new comedy, entitled "Should A Man Marry," written by Sarah Y. Mason, scenario by Walter Woods. James Cruse is director.

William De Mille will begin work in a short time on Rita Weiman's story for which a title has not been definitely chosen and he will again have a cast of unusual strength, including Jack Holt, Lila Lee, Charles Ogle and others.

Swanson Picture Completed

Finish has been written to the production work on Gloria Swanson's first star picture for Paramount, Elinor Glyn's "The Great Moment," and the actress will shortly begin on her new picture written by Edward Sheldon in which she will again be directed by Sam Wood. This picture has not been titled.

An interesting setting has just been constructed at the Lasky studio for George Melford's production for Paramount of "The Great Impersonation," by E. Phillips Oppenheim, adapted by Monte Katterjohn. This scene represents "The Store Room of Moloch," being the room wherein the deposed Kaiser, prior to the war, kept models of the various engines of warfare submitted to him by inventors. James Kirkwood, the featured player, plays a dual role. Ann Forrest is leading woman.

Universal Serial in Eighteen Two-Reel Episodes Features Polo

The announcement of an Eddie Polo serial is in the nature of an interesting event in the moving picture field. After some jockeying in the title Universal has decided to release the newest Eddie Polo serial under the name "Do or Die."

As originally written by Anthony J. Coldewey it was called "The Seal of Satan," but this title seemed a bit too sulphurous for this censorious day and generation, so it was changed to "Do or Die," which is sufficiently general and at the same time punchy to pleasy anybody and displease no one.

"Do or Die" was made largely on the island of Cuba and many of the most picturesque and interesting spots in the historic island are used as a background for the scenes.

The ancient fortification of Morro Castle, familiar to all the world as a trademark for the island, was used as the stronghold of the villains of the story. Many picturesque shots in the city of Havana and its beautiful environs are included in the action. San Juan Hill and Cabannes Castle were also used.

The company which made up the expedition to Cuba comprised Eddie Polo, Inez McDonald, Magda Lane, J. P. McGowan, Jay Marchant and Jean Perkins, Cecil Myers and Anthony J. Coldewey. Mr. McGowan acted not only as director, but as chief villain of the piece.

"Do or Die" will be released in eighteen two-reel episodes like all other Universal serials, the first one being issued on May 30. The advertising and publicity departments of the Universal have combined their efforts in a campaign book of unique character.

Rugged Views to Be in Film of "Cappy Ricks"

Thomas Meighan, the much traveled Paramount star, is again up to his old game, but this time he is to take a sea trip up the coast of Maine, around Boston Light and Boston Harbor, where many of the stirring scenes for "Cappy Ricks," a picturization of Peter B. Kyne's stories, will be made.

A company of twelve principals and a number of extra people have been taken to Boston for the picture. All of the marine scenes will be taken near Boston harbor except those taken by Tom Forman, the director, in San Francisco before he came East. The shipwreck will be filmed off the rocky coast of Maine.

Mr. Meighan will play the part of Matthew Peasley, one of the generation of the "Peasley's of Thomaston, Maine, who followed the sea." The name part, Cappy Ricks, will be done by Charles Abbe, who also had an important part in "The Conquest of Canaan," the picture Mr. Meighan has just completed. Agnes Ayres, who came from the Coast especially for this picture, will be Mr. Meighan's leading woman, playing the part of Florrie Ricks.

The other members of the cast who will make the trip to Boston are Hugh Cameron, John Sainpolis, Paul Everton, Eugenie Woodward, Tom O'Malley, Stanley Stasiak, William Nally, Jack Dillon and H. D. Blakemore.

The "Cappy Ricks" stories, which appeared in the Saturday Evening Post, were put into scenario form by Albert LeVino and Tom Forman in collaboration with the author, Mr. Kyne.

Tickets Cost as Much as $50 Each

The highest price ever paid for motion pictures, it is stated, was established in Chicago on May 3, when hundreds of persons paid as much as $50 for a ticket to Goldwyn's production of "A Tale of Two Worlds," an original photoplay by the noted American novelist, Gouverneur Morris.

This Goldwyn fourth year picture was selected for presentation by the National Polish Committee of America, represented by Ignace Paderewski, famous pianist and recently President of Poland, honorary chairman; John F. Smulski, chairman of the executive committee, and the Chicago patronesses of the gala entertainment and benefit held at Orchestra Hall on Tuesday night, May 3, the national holiday of Poland.

"Good Women" Win Showmen's Favor

Gasnier's second big Robertson-Cole production, "Good Women," having, it is said, won the approval of many of the leading exhibitors, is maintaining that director's growing reputation for combining novel and dramatic effects in stories of intense humanness.

Immediately after its initial screening, its unusual attraction values were realized and "Good Women" was selected for exhibition by all the leading circuits of the country, according to reports. The response in the metropolitan district was especially gratifying. Loew's Theatrical Enterprises were quick to book it in all their houses, not only in New York, but elsewhere throughout the country, contracting to show it in their picture and vaudeville theatres for a period of 100 days, starting the week of May 9.

Hodkinson Picture Booked by Lesser

Sol Lesser and Gore Brothers, nationally known as showmen of the highest calibre, have booked B. B. Hampton's "The Dwelling Place of Light" for a seven day showing at the Alhambra Theatre, Los Angeles.

"The Dwelling Place of Light" is a vivid presentation of Winston Churchill's wonderful novel. The roles are enacted by Robert McKim, Claire Adams, King Baggot and Nigel de Brullier. Since the production of "The Dwelling Place of Light" the last named has registered a big hit in "The Four Horsemen of the Apocalypse."

G. D. Baker Leaves for West Coast

To complete arrangements for his next feature picture, George D. Baker, who directed "Without Limit," a Metro release for S-L Pictures, has left for the west coast and will start work at an early date at the Hollywood, California, studios of Metro Pictures Corporation. Arthur Sawyer, of S-L (Arthur Sawyer-Herbert Lubin), and Charles Hunt, the director's assistant, accompanied him.

Two stories are under consideration. The choice of one of them will be announced as soon as Mr. Baker becomes acquainted with the settings and studios which will be available for his use.

CLEVER COMEDIES

Write, Wire, Phone
WEBSTER CULLISON
6040 Sunset Boulevard
Hollywood, Calif., for advance information on CLEVER COMEDIES. Options available.

Harry Owens Is Going to Orient for the Associated Producers

To represent the Associated Producers, Inc., in the Orient, and to establish American methods of film distribution in Japan, China, the Phillippine Islands and India, Harry M. Owens, a special sales representative, will sail from San Francisco for Japan June 2, according to an announcement issued from Associated Producers, Inc. Owens will make his headquarters with the Oriental Film Co., in Tokio, and will remain in the Orient for at least three months.

The decision of the Associated Producers to dispatch a representative to Japan was reached as the result of negotiations just closed between them and the A. H. Woolacott Co., an importing and exporting firm. A deal was consummated whereby the Woolacott company is to have the exclusive Oriental rights to all of the Associated Producers pictures released during the first year.

A. H. Woolacott and a number of representatives of Japanese film interests who are in Los Angeles on a special mission in connection with the negotiations have decided that "Lying Lips," Ince's spectacular drama, will be the first production to be released, probably about July 1.

Playgoers Pictures, Inc. Films to Be Distributed by Pathe

It is announced that the Pathe Exchange will distribute several independently made productions presented by Playgoers Pictures, Inc. The first of these productions is "The Butterfly Girl" starring Marjorie Daw. It will be released June 12. The production is described as a comedy drama. Fritzi Brunette and King Baggot have important roles.

Charles O. Weston, the producer of the picture, arranged for the release in negotiations conducted through the office of Arthur S. Kane. Negotiations are under way for the release of another independently produced picture acquired by Mr. Weston and it is probable that a series of such releases for Playgoers Pictures will be announced in the near future.

"Road to London" Scheduled to Be Released on June 19

It has been announced by Associated Exhibitors that "The Road to London," starring Bryant Washburn, will be released on June 19. Prints will be shipped to the branch offices in the next few days and exhibitors will have an opportunity to see the picture made by Washburn on his trip to England. Miss Joan Morgan plays opposite Mr. Washburn.

The principal appeal of Mr. Washburn's picture, it is said, lies in the charm of the story. It is a clean tale of a bright young American millionaire who finds a young Englishwoman in distress and decides to elope with her to prevent haughty relatives from marrying her to a man she does not like.

The star's role affords him unusual opportunities.

"POOR, PRETTY CAPTIVE!"
Alice Calhoun sympathizes with the imprisoned canary in her forthcoming Vitagraph picture, "Closed Doors"

"Wet Gold" to Be Shown at Capitol

New York's first showing of the new J. Ernest Williamson undersea feature film, "Wet Gold," which Goldwyn has acquired for distribution, is to be at the Capitol Theatre. The showing will be within a a few weeks.

Exhibitors, who remember the enthusiasm created by the former Williamson undersea photoplays, are writing daily to the Goldwyn exchanges asking when they can view the film and when they can get it for showing, it is stated.

The film has been booked in a number of key cities for early showing. Outside of New York the larger cities where it will soon be screened include the Lyric Theatre, Reading, Pa.; the Liberty Theatre, Kansas City, Mo.; the Casino, Salt Lake City; the Strand, Atlanta, Ga.; Poli's, Scranton, Pa., and Poli's, Wilkes Barre, Pa.

"Scrap Iron" for Release May 30

Announcement was made this week of the release of "Scrap Iron," Charles Ray's next picture, on May 30. This is the fifth of the star's personally-produced offerings, in which he will be presented by Arthur S. Kane through First National release.

Since the success of "The Old Swimmin' Hole," with its absence of sub-titles, the public has come to look more than ever to Mr. Ray for innovations, it is said, and that it will not be disappointed in this next picture is the assurance of officials of First National and of the Kane Corporation. This film marks Mr. Ray's debut as a director.

Louis B. Mayer Finishing "Price of Happiness"

The Anita Stewart company will finish "shooting" this week, "The Price of Happiness," which Edwin Carewe is directing for Louis B. Mayer as a future First National attraction. Over five weeks of hard work have been put in on the picture so far. Mr. Carewe devoted his first efforts in the filming of the theme to the proper development of its characters. He has long been a believer in the theory that screen and stage artists must first carry conviction in a role before their enactment of it will carry weight.

Walter McGrail has the principal role in Miss Stewart's supporting cast. Other important parts are taken by Arthur Carew, Gertrude Astor, Ernest Butterworth, Adele Farrington, Percy Challenger, William Badger and Margaret McWade.

The story centers about a girl who occupies a prominent place in fashionable society until unfortunate circumstances force her into the world on her own resources. She has refinement, intelligence, style, personal magnetism and ambition, but no particular talent that would enable her to make a place for herself in commercial life. She finally becomes an artist's model.

Live News from Everywhere

Buffalo

The Buffalo Theatre Managers' Association is getting behind the drive for starving children in Ireland with both feet. A big benefit performance will be staged in Elmwood Music Hall, June 6, with such stars as Norma Talmadge, Thomas Meighan and several stage celebrities in attendance. An extensive publicity campaign is being carried on to bring the benefit to the attention of the public in Buffalo and Western New York. Harold B. Franklin, managing director of Shea's Hippodrome, is chairman of the publicity committee, and Bruce Fowler of the Elmwood, E. O. Weinberg of the Strand Arthur L. Skinner of the Victoria, Joseph A. Schuchert of the Colonial, Columbia and various theatrical interests, are among other exhibitors active in behalf of the benefit. J. H. Michael, manager of the Regent, is also working hard for the success of the event.

* * *

According to reports the Elmwood Theatre may not be closed this summer for remodeling. Business is so good that the enlarging plans may be deferred indefinitely. The Elmwood is the mecca for the automobile movie fans of Buffalo, long lines being seen on every street in the neighborhood every night. Bruce Fowler is manager of the Elmwood.

* * *

Charles R. Rogers, general sales manager for Robertson-Cole and former Buffalonian, was in town several days last week for conferences with local manager Howard F. Brink and leading exhibitors. During Mr. Rogers' sojourn in Buffalo the Robertson-Cole office was a busy place, every exhibitor and exchange men wanting to get in to congratulate Charlie on his new position.

* * *

Edward J. Hayes, manager of the Buffalo First National exchange, announces that his company has engaged the Shubert-Teck Theatre for the week of May 29, when Charlie Chaplin will be presented in "The Kid." Ben Davis and an assistant will come to Buffalo to exploit this show and several big stunts will be put on in the town to wake up the natives. The Piccadily, Rialto, Fay's and Victoria, four leading Rochester Theatres, have booked "The Kid," for day and date showings. Jackie Coogan in "Peck's Bad Boy," has been booked for a week run at the Buffalo Mark Strand and Manager F. O. Weinberg is planning a big exploitation campaign on the subject. M. Shea, of Feiber and Shea, operators of theatres in Jamestown and Auburn, visited Mr. Hayes last week to book pictures for the month of May. Mr. Shea is a First National franchise holder. Mr. Hayes visited exhibitors in Rochester, Syracuse and Binghamton last week-end, signing up a barrel of contracts.

* * *

The Carroll Theatre, Rome, N. Y., has been incorporated with the following members: Joseph Schwartzwalder, formerly of the Universal, Auburn; Joseph Kallett, manager of the Bertis-Grand, Auburn and C. D. Blessing. These men have purchased the Carroll Theatre building. The Carroll will be remodeled and the seating capacity boosted to 1400. Joseph Kallett will be resident manager.

* * *

Charles O'Reilly is expected in Buffalo soon to confer with Howard J. Smith, manager of the Palace Theatre and local representative of the Theatre Owners of New York State. Mr. Smith will soon begin the organization of a local branch of the organization.

* * *

Western New York theatres, which have closed for the summer include the Arcade, Newfane, N. Y.; Clinton Theatre, Clinton, N. Y.; Y. M. C. A. Theatre, Painted Post, N. Y., and the theatre operated by the Camillus Cutlery Company at Camillus.

* * *

Henry W. Kahn, manager of the Metro exchange, has been elected treasurer of the Buffalo F. I. L. M. Club, succeeding John M. Sitterly, resigned. E. M. Saunders, general sales manager of Metro, was in Buffalo last week on his way home from Chicago. He stopped at the Metro exchange in the Warner Building, where he addressed a meeting of the sales force.

* * *

John M. Sitterly has resigned as manager of the Buffalo Dooley office, now owned by A. J. Sardino, and has been succeeded by H. N. Webster. The office has taken over the Masterpiece Film Company's Buffalo and Albany exchanges. Michael Resnick, who was in charge of the Masterpiece exchanges, has been transferred to New York office with Lou Rogers, vice-president and general manager.

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Charles P. Saunders, formerly head of Famous Pictures Sales Company and Screen Attractions Distributing Company, has taken over the distribution of Gardiner Pictures for the Buffalo territory. Dorothy Seibert has resigned as booker for Merit pictures to accept a similar position with Mr. Saunders.

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Bob Matzon has resigned as a member of the sales force of the Buffalo office of Select Pictures.

* * *

Byron Interbitzen has resigned as salesman at the Associated Producers exchange and he has been succeeded by H. L. Taylor, former manager of the Buffalo Theatre Supply Company and veteran film man in this part of the state.

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P. H. Smith, Buffalo representative for United Artists, reports business booming throughout the territory and many contracts closed in Hammonsport, Bolivar, Weedsport, Binghamton, Corning, Watertown and Auburn.

* * *

Marion Gueth, in charge of the W. W. Hodkinson office in Buffalo, has closed 'East Lynne" for presentation at the new Star Theatre in Danville, which is managed by Bob Wagner. The Palace, Columbia and Empire, Buffalo, have also signed up for Hodkinson products.

* * *

A. A. Straub has taken over the Walden Theatre, 1036 Walden avenue Buffalo. Mr. Straub has an office in the Morgan Building.

Omaha

Finding, as all managers have done, that a great many people call up, or stop at the box office or in the lobby to ask questions about what picture is showing, or what music is playing, or what time various part of the program starts, Manager R. S. Ballantyne, of the Moon Theatre, Omaha, Neb., has adopted the clever idea of writing off copies of his schedule each week, and giving a copy to each employe. Copies of each schedule are kept on the telephones for instant reference when prospective patrons call up. He says the plan is showing great results because people are impressed by the importance of the show when the employes can answer any question promptly.

* * *

As a prologue to "Paying the Piper," Manager Julius K. Johnson, of the big Rialto Theatre, Omaha, had a scene from the picture copied in a stage set, and Adele Foster, artistic local dancer, did the dance from the picture. The special hand-drawn advertisement, made by Gor-

HOUSE-WARMING AT UNIVERSAL'S NEW CHICAGO EXCHANGE

Many out-of-town exhibitors as well as Chicago film men visited the new Universal home at 841 South Wabash avenue. The entire first floor is occupied. On the left is L. Laemmle, manager of the Sales Promotion Department. Manager I. L. Leserman is seen in the center

don Bennett, of the Rialto art staff, was such a splendid one that it drew many comments—as well as many patrons.

* * *

C. W. Taylor, for years an exchange manager for various companies in Omaha, Neb., has succeed Harry Graham as manager of the Pathe exchange in Omaha.

* * *

Workmen have razed a quarter-block of buildings at Fifteenth and Douglas street, Omaha, preparatory to erecting a new half-million dollar theatre for the World Realty Company, owner of the Sun, Moon, and Muse theatres in Omaha. The site is right across the street from the Rialto, A. H. Blank's newest Omaha house. The theatre, which will seat 2,500, has not been named. It will be equipped with an enormous stage, although it will be a strictly motion picture house, and the owners promise other innovations that will be new to Omaha theatre-goers. Harry Lawrie, of Omaha, and Howard Crane, of Detroit, are the architects.

* * *

E. A. Harms is personal director and L. P. Grobeck is manager of the Mueller Theatre, Seventeenth and Vinton streets, Omaha, recently opened and announced as "Omaha's finest suburban house." The opening picture was "Humoresque."

* * *

The Hostettler Theatre Enterprises, owning an extensive string of houses throughout Iowa and Nebraska, has taken over the K. Moreland string of twelve theatre in those two states.

Moving Picture World Publishes More Reviews Than Any Other Publication

Kansas City

At a meeting of the Kansas City Motion Picture Theatre Owners Association held May 3, committees were appointed to confer with representatives of various crafts employed in motion picture theatres relating to new contracts for the coming season and unanimously agreed that the exhibitors of Kansas City, Missouri, were united in a downward provision for the wage scale the coming year.

* * *

A committee consisting of Charles H. Burkey, William L. Shelton and Carl F. Weis, representing the exhibitors of Kansas City, went before the committee from the council and were instrumental in killing the proposed daylight saving law.

* * *

Conditions are improving at such a rate as to indicate an almost immediate return to normalcy, according to P. N. Brinch, general sales manager of the Hodkinson organization, who has just returned from a visit to some of the out-of-town supervisors and branch managers of the company.

* * *

The annual drive of the Fox Film Corporation ended April 30 and according to John Paine, local manager, the Kansas City office was very successful and the business was more than he had anticipated.

* * *

Lee Chandler, who has been with Realart in Seattle, Wash., and who was for a long time a Pathe representative here, is back in Kansas City.

* * *

Harry Graham, manager of the local Pathe exchange, has just returned from a trip through the territory. He was visiting and getting acquainted with the exhibitors in Kansas and Missouri. Mr. Graham reports that conditions are good in this section and that things are rapidly coming back to normal.

The Kansas City Pathe branch reports that April was their best month for business in six months.

* * *

The local Goldwyn exchange is settled in its new offices on the third floor of the new Snower Building at Eighteenth and Baltimore streets. The offices have been arranged most efficiently and attractively. More floor space is occupied by the present offices than when they were in the Film Exchange Building, two blocks from the present office. Robertson-Cole recently moved into its new home on the second floor of the Snower Building.

* * *

Announcement was made not long ago that a large theatre was to be built at Thirty-ninth and Main strets, the site of the present armory and coliseum. The theatre was to have a seating capacity of 3,500. Now comes the announcement that the building will not be remodeled into a motion picture house, but will be left as it is, occupied mostly by the third regiment.

* * *

Franklin B. Coates, director general of the Mesco Pictures Corporation of Kansas City, is on a trip for a much needed rest and also for business. He will explore parts of southern Missouri seeking locations for the big forthcoming production.

* * *

Roy Churchill, manager of the local branch of Robertson-Cole, left May 5 to attend a conference of the Middle West branch managers at Robertson-Cole's Chicago office May 6 and 7. The meeting was called by Charles R. Rogers, general manager, who will be present. Sales talks were given and future plans were discussed.

* * *

A. W. Day, booker for Richards and Flyn, is the proud father of a new son, Jack Arlon.

* * *

Joe Fox has returned to Kansas City and the Phoenix Film Corporation after a very extensive tour of Kansas with "Up in Mary's Attic."

* * *

C. W. Rodebaugh, Metro representative, has taken a two weeks' vacation and is in Chicago.

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T. E. Enfield, formerly advertising manager for a wholesale company, will handle the publicity and exploitation for the Phoenix Film Corporation.

* * *

The Kansas City branch of Paramount has moved to its new building, which is located on Seventeenth street between Baltimore and Wyandotte. They now occupy the twelfth floor of the Film Exchange Building.

* * *

The Liberty and Elks theatres at Parsons, Kans., are being remodeled, redecorated and enlarged. The Liberty is being enlarged and its seating capacity will be 500. The Elks Theatre will be renamed the Orpheum and will play the Barbour tab shows with pictures, under the management of Fees Bros. and Mr. Barbour.

* * *

The Yale Theatre Supply Company of Kansas City, has issued its new catalog, which will be sent to those who write for it.

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The following theatres have installed new Simplex machines and equipment: New Centre Theatre, Kansas City; Auditorium, Marshall, Mo.; Pastime, Downs, Kans.; Novelty, Osborne, Kans., and Liberty, Parsons, Kans.

* * *

Harry McKee has sold the Lyric Theatre at Frontenac, Kans., to C. R. Doolittle.

* * *

Chris Hermes of Ellinood, Kans., has bought the Lyric Theatre at Strong City, Kans.

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H. S. Stultz has resigned as a representative for Select and is the new manager of the Royal Theatre at Elgin, Kans. He intends making Elgin a "Select" town.

"AND A LITTLE CHILD SHALL LEAD THEM"

The ingenuous ways of childhood exert a powerful influence on older folks, as Monte Blue, as Tommy Dawes in Allan Dwan's "The Broken Doll," can testify. Mary Jane Irving plays Rosemary, and Associated Producers is releasing the picture

J. A. Williams has opened a new house at Iola, Kans. It has a seating capacity of 250 and is called the Madison Theatre.

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W. H. Harpole, formerly of the Cozy at Pratt, Kans., has bought the Pastime Theatre at Downs.

* * *

A. D. Brawner has opened his new Jewel Theatre at Hooker, Okla. It is a 450-seat house and is said to be one of the prettiest and best equipped theatres of its size in that section of the state.

* * *

"Jimmie" Jameyson, advertising and publicity manager of the Liberty and Doric Theatre in Kansas City, entertained several film men at his home April 29.

* * *

John Welty and son have opened the new Midway Theatre, a 700-seat house, at Hill City, Kans.

* * *

Work will soon be completed on Mr. Hansen's new theatre at Burr Oak, Kans.

* * *

A. Wienshienk, owner of the Penn Valley Theatre in Kansas City, has bought the Diamond Theatre from Ben Taylor.

* * *

F. E. Drake of the Rath Theatre at Dodge City, Kans., is contemplating building a new theatre.

* * *

W. A. Bradley has bought the Gem Theatre at Conway Springs, Kans., from H. E. Duncan.

* * *

J. P. Pointer has opened the Joy Theatre in Elk City, Kans. This is the first up-to-date theatre Elk City has had. An airdome was formerly operated there.

* * *

J. C. Secord has made some improvements on his Strand Theatre at Texhoma, Okla. He installed a G. E. Mazda Lamp Equipment for his projector.

* * *

E. H. Murdock of the Murdock Theatre at Springfield, Mo., is returning to Metro and will travel in Kansas.

* * *

C. M. Clark has sold the Doric Theatre at Barnes, Kans., to F. E. Irwin.

* * *

The Crawford Amusement Company is remodeling the Grand Theatre at Topeka, Kans. Several new features have been added and it is said that when the house is completely remodeled it will be a first-class place. H. H. Buntly, formerly manager of the Universal branch at Wichita, is the live manager in charge of the Grand.

* * *

Henry and Buck have opened the Novelty Theatre, a new 250-seat house at Osborne, Kans.

* * *

O. E. West is the new proprietor of the Electric Theatre at Fowler, Kans., having bought the house from G. LeMonnier.

* * *

W. H. Carson, Empress Theatre at Osawatomie, Kans., and who recently bought the Peoples and Royal at Garnett, Kans., is contemplating the erection of a new theatre at Osawatomie. Mr. Carson is a newcomer in the film business but he is fastly taking hold of things.

* * *

Sam Harding, manager of the Liberty and Doric Theatre, has just left for New York City.

* * *

The Ashland Theatre, owned by Mrs. G. R. Hatfield, has just opened in Wellington, Kans.

* * *

The Snell Theatre will open June 1 in a new hotel building at El Dorado, Kans.

* * *

Bull and Fite have bought out Thompson Brothers of New Eris.

* * *

Ed Salzberg, formerly of the Bancroft Theatre, has bought the Crystal at Hoisington.

* * *

Construction on Billy Mueller's new theatre at Jefferson City is progressing rapidly. It will seat 900 and should open by September 1.

* * *

There is a theatre in the Mexican district of Kansas City which runs nothing but Mexican pictures with Spanish title and scenes. It is called the American Central Theatre and the manager gets all his films from Mexico.

* * *

William Andlauer, of Andlauer and Simes, local Pathe News cameramen, is ill at his home as a result of a nervous breakdown from overwork. He is recuperating rapidly and it is believed that he will be back to work soon.

California

The Cameo Theatre at Crockett is to be re-opened under the management of Martin W. Dunn.

* * *

H. Perry, owner of the Cloverdale Theatre, Cloverdale, is remodeling this house for the summer vacation season.

* * *

Claude C. Green has purchased the Sequoia Theatre, Twenty-fifth and Telegraph avenue, Oakland, from J. H. Shaffer.

* * *

Contracts have been awarded by Nasser Brothers for the erection of a large moving picture theatre on Castro street, near Seventeenth, San Francisco.

* * *

J. G. Droge has awarded contracts for the erection of a moving picture theatre at Tracy. The house will have a seating capacity of 1,000 and will be operated under the direction of Fraler & Kelly.

* * *

E. N. Ayer, director of publicity for the California, Imperial and Portola theatres, San Francisco, is busy giving a son and heir the air these days, a seven pound embryonic press agent having arrived to grace the Ayer home.

* * *

The Haight Theatre, San Francisco, has added a jazz orchestra under the direction of J. Quincy Barbour. Musical accompaniment for pictures will be provided as usual by the regular orchestra, the jazz aggregation being an added attraction.

* * *

The owners of the Monache Theatre, Porterville, have secured the adjoining property and will erect a new house with a seating capacity of about 1,400. The work will be done during the summer months and while it is under way shows will be given in an airdome.

* * *

The T. & D. Jr. Circuit has arranged to build a moving picture house at Tulare and has purchased Selma Theatre, at Selma, live towns in the lower San Joaquin Valley.

* * *

E. K. Fernandez, a member of the Hawaiian Legislature, was a recent arrival at San Francisco on the liner Maui from Honolulu on business connected with his moving picture interests on the Islands.

* * *

W. S. Ballard, manager of the Grand Opera House, Carson City, Nev., is in San Francisco with the idea of purchasing a theatre near this city.

* * *

Extensive improvements are being made in the Sutter Theatre, at Sutter, including the enlargement of the operating room and the installation of another projector and equipment furnished by Walter Preddey, of San Francisco.

* * *

The Watsonville Opera House, of Watsonville, has been dismantled and the equipment sold. This house was conducted for years by J. G. Piratsky, a pioneer exhibitor in this territory.

* * *

S. Ramos, of Ramos & Ramos, who conduct six moving picture theatres at Shanghai, China, arrived at San Francisco recently on a business mission connected with his theatrical interests.

* * *

E. H. Emmick, owner of the Peerless Film Service, San Francisco, has left for New York, accompanied by Mrs. Emmick, and will be away about a month.

* * *

The motion Picture Owners of America, Northern California Division, is now well settled in its new quarters at 120 Golden Gate avenue, San Francisco. No one has been selected to fill the position of business manager, recently made vacant by the resignation of "Doc" Hart, but these duties are being handled by President C. C. Griffin.

* * *

W. B. Warren, of the Granada Theatre, Yerrington, Nev., was in San Francisco recently on his way to Los Angeles to take place in a trap shooting contest. He holds many titled for his prowess at the traps.

* * *

Frank Costello, general manager of the Turner & Dahnken Circuit, and Fred Voight, manager of the San Francisco Metro branch, recently made a tour of the Coast territory south of this city. As a result of the visit of Mr. Costello to Wasonville, the installation of a fine new pipe organ in the T. & D. Theatre has been decided upon.

* * *

The Garrick Theatre, on Ellis street, near Fillmore, San Francisco, one of the largest district houses in the city, and the home of the Orpheum for a couple of years following the great fire, has been reopened as a moving picture house, the opening attraction being "The Kid," with Charlie Chaplin.

FORMER TRIANGLE STUDIO AT YONKERS, N. Y., BOUGHT OUTRIGHT BY WHITMAN BENNETT

Canada

Robert Scott, formerly manager of the Fox exchange at Vancouver, B. C., has taken over the Empire and Lonsdale theatres, North Vancouver, from Wiley Pettis, and has settled down as an exhibitor.

* * *

N. L. Nathanson, Toronto, managing director of the Famous Players Canadian Corporation, has gone to French Lick for an enforced rest, after having personally directed the opening of the new Capitol Theatre in Winnipeg, Vancouver, Montreal and other cities.

* * *

Fred W. Crosbie, Winnipeg manager of the Canadian Exhibitors' Exchange, has resigned and plans to open an independent exchange in Winnipeg.

A. Young, manager of the Fraser Theatre, Vancouver, B. C., is completing the erection of a small but modern moving picture theatre just four blocks from his present house. The new theatre seats 750 persons.

* * *

R. S. Miller, manager of the Starland Theatre, Winnipeg, which is now being torn down to make way for a new theatre, has been appointed manager of the new College Theatre, which will be opened about June 1 by the Winnipeg Amusement Company, Ltd.

* * *

Harry Pomeroy, of the Famous Players Canadian Corporation, former manager of the Strand Theatre, Ottawa, has been appointed inspector of theatres by the company and will have his headquarters at Toronto. For the past few months Mr. Pomeroy has been in charge of the Strand Theatre, Kingston, Ontario, but George A. Hodgins, of Toronto, has been appointed permanent manager of the Kingston Strand. Mr. Hodgins was formerly manager of the Teck Theatre, one of the houses in Toronto directed by the Famous Players Corporation.

* * *

The Dominion Theatre, Ottawa, a combination vaudeville and picture theatre, closed for the season on Saturday, May 7, and Manager King Snell is returning to New York City. Possession of the theatres property, along with an adjoining hotel, is in dispute, it is declared, and the house apparently has been closed pending a settlement.

* * *

No construction work has been done on the new Capitol Theatre, Ottawa, Ontaria, for many weeks, due to labor difficulties, it is declared. The house was started last summer and was scheduled to be opened this spring, but work was at standstill practically all winter and now again because of an argument with labor. At the present time it hardly looks as if the structure will be ready for next September, as neither the wools or the structural steel are in place.

St. Louis

There will be thirty-eight airdomes in the St. Louis field this year, an increase of 15 over last year. Despite the inclement weather of the past few weeks and the business depression it is being predicted that this year will be the banner one for outdoor shows.

* * *

The St. Louis Film Board of Trade has decided to give a film excursion of the Steamer J. S. The time has not been definitely decided on but probably will be during August. President Fagan says an effort will be made to have several stars come on for the outing.

* * *

Anastatious D. Pappas and wife, who own a controlling interest in the McKinley Amusement Company, owners of the Majestic Theatre, 1018-24 Franklin avenue, have just completed a deal for the purchase of the theatre property from the Churchill estate of Louisville, Ky. The consideration has not been revealed but is said to be in six figures. The Majestic Theatre is thoroughly modern and of fire-proof construction throughout. It seats 1,200 persons. It was built six years ago. Pappas and his wife plan to extensively improve and alter the building and make it one of the leading show houses of the city. The McKinley Amusement Company has had a lease on the theatre since it was erected.

The special representatives for Fox in the St. Louis territory will enjoy a four weeks' vacation this year. The plans agreed to by the men and the management is that they shall be paid for two weeks and take two weeks on their own time. This arrangement was suggested by the salesmen.

* * *

Floyd Lewis, St. Louis manager for Realart, won the national sales contest in which every Realart exchange was entered. Lewis ran away from the others.

* * *

Billie Miller of the Jefferson, Jefferson City, Mo., was a caller to the Independent Film Exchange.

* * *

St. Louis exchange managers have just received copies of the Julius Cahn-Gus Hill Theatrical Guide and Motion Picture Directory for 1921 as compliments of the Arrow Film Corporation. The volume is handsomely bound and contains a wealth of information.

* * *

J. Miller of the Idle Hour, Festus, Mo., was a caller.

* * *

Manager Tom Leonard of Pioneer announced that he has just closed a contract with Manager Dave Russell of the Columbia Theatre, one of the leading downtown show houses, whereby "Mystery Mind" and "Nick Carter" will share of the week for an indefinite run.

"The Old Time Movie Show," a film by Selected Films, Inc., Chicago, is attracting considerable interest. It shows movies as they were in the early days, and includes a one reel feature.

Louisville

Business in Louisville, Ky., has continued good throughout the past few weeks and play houses claim that business during the last two weeks has exceeded any record so far. Well filled houses throughout the day add to receipts, while every performance at the night shows, plays to a crowded house. Up to date Louisville has been laboring under a limited seating capacity, but building of two new picture playhouses, to be completed in the near future, will tend to alleviate this to a certain extent.

* * *

The Kentucky Theatre, has been chosen as the name of a new theatre now under construction on Fourth street. M. Switow, who is the head of the new company, expects completion by August 1.

* * *

Lee Goldberg, secretary of the Big Feature Rights Corporation, will visit New York next week to attend a meeting of the First National managers.

* * *

Col. Fred Levy, president of the Big Features Rights Company is contemplating a trip to Europe this summer. He will leave this country about July 5, accompanied by his family.

* * *

News from Central City, Ky., tells of a new theatre company organized under the direction of E. N. Gish, S. C. Gish, Jr., A. B. Mercer, Barton Jordaine and Lucien Miller. The name of the new theatre will be "The Selba." The company has incorporated for $40,000.

* * *

Word from Lennut, Ky., tells of the incorporation of the Carter Co. They are incorporated for $20,000 and will conduct a motion picture house, as well as various other amusements. Officials of the new company are C. C. Callahan, Luke Woods and R. G. Gevedon.

Two Forward Sales

Forward Film Distributors, Inc., announces sale of Hearts o' the Range to Screen Art Pictures of Philadelphia for Eastern Pennsylvania and Southern New Jersey and to Kaufman Specials of Memphis for Kentucky and Tennessee.

Arrow Press Books

Press books on two more features, "The Star Reporter" and "The Stranger in Canyon Valley," have recently been completed by Arrow Film Corporation, together with another twelve-page booklet on the Ann serial, "The Blue Fox."

THE TRUE ATMOSPHERE OF WASHINGTON IRVING'S STORY

"Rip Von Winkle" seems to hove been oply picturized for Hodkinson release by Ward Lascelle. There is Old Rip himself, with the children gathered around him, and there is the hot-tempered wife who raged at his easygoing ways. Thomas Jefferson plays Rip

Philadelphia

The Pennsylvania exhibitors have additional cause for rejoicing in the defeat of the Equal Rights Bill, which would have given negroes the same privileges as whites in all theatre and other places of public accommodation in the State of Pennsylvania, notwithstanding it passed the House of Representatives by an overwhelming majority. This measure has been eliminated from all possibility of becoming a law in the present session of the Legislature.

* * *

The Hoffman-Henon Company is preparing plans for alterations to be made to W. C. Hunt's Auditorium in Logan. The capacity of the theatre will be increased from 700 to 1200.

* * *

The Motion Picture Salesmen's Association gave an entertainment and dance Friday evening May 6 at Turners' Hall which was attended by overflowing crowds. Many screen favorites who were in the city were present and added a lively interest to the affair. Among the players introduced were Vera Gordon, Merian Batesti, Peggy Shanon, Dorris Green, Grace Valentine, Vera D'Artelle, Allen Josloin, Harry Tacare, Marie Tudar and Nance O'Neil.

* * *

The M. P. T. O. of A., Pennsylvania Division, have filed a petition to incorporate under the laws of Pennsylvania, as The Motion Picture Theatre Owners of Eastern Pensylvania, Southern New Jersey and Delaware. This will enable the league, which has a membership of 410 theatres, to act as a corporation independent of its affiliations with the Motion Picture Theatre Owners of America, the national body.

A CHARMING HEROINE, INDEED
Lucy Fox, leading woman for Charles Hutchison in "Hurricane Hutch," the new Pathe serial

Baltimore

Harry C. Shipley has purchased from Charles A. Sefton for about $13,000 the properties at 1401-3-5-7 East Monument street, which are now used as dwellings, which will be razed in order to build a moving picture theatre and store.

* * *

A benefit moving picture performance to help the Rebuilding Fund of St. Mary's Industrial School, was held at the Red Wing Theatre, Monument street at Patterson Park avenue, on Sunday afternoon and evening, May 8. Music was furnished by St. Mary's School band.

* * *

Nine contractors have been asked to submit bids on the reconstruction work of the Rialto Theatre, West North avenue at Linden. This theatre is to be greatly enlarged after the plans of Oliver B. Wright.

Title has been conveyed to Aaron Rosen and Benjamin Rabinowitz by C. Wallace High to the Fairmount Theatre, Fairmount avenue and Clinton street. The measurements of the lot are 37 by 68 feet and the ground rent is $100.

* * *

Application has been made to the City Council of Baltimore City for permission to build a moving picture theatre with a seating capacity of 2,000 on the site of the properties located at 1524-26-28-30 West North avenue, which have just been purchased through the Title Guarantee and Trust Company by August Malthan from George Karangelen and other for about $33,000, according to the stamps. Plans have been drawn up by architect Otto G. Simonson. The playhouse will have two entrances, it is thought, as it is understood that the backers of the enterprise have acquired property on Pennsylvania avenue also.

Indiana

W. C. Quimby, proprietor of the Strand and Jefferson theatres, of Fort Wayne, is having his beautiful newly-purchased home on Fairfield avenue extensively remodeled. The exterior will be of the old English type, of stucco and rough timbers and with a tapestry brick porch and terrace extending the full length of the lot.

* * *

John B. Flater, a merchant at Bloomfield, has purchased a business site on the south side of the Bloomfield public square and proposes to erect thereon a modern theatre building for motion pictures and vaudeville. The building will be constructed so that part of it may be utilized for business rooms. The theatre will be in the centre.

Florida

The Tampa Board of Trade still has under consideration plans for a big movie city as outlined by H. A. Kelly, who states that he is backed by New York capital. The board is not, however, rushing the plans, and at a recent meeting decided to postpone action for a week.

* * *

"Texas Jack" Sullivan has completed the filming of his feature picture, "The Greatest Game," at his studios in Tampa, Fla., and the picture has been pronounced a good one. It is the first of a series of pictures of frontier life which he will make in Tampa within the next few months.

* * *

R. C. Frost, formerly of Fort Myers, Fla., has been named manager of the Alcazar Theatre, Tampa., Fla. Prior to being at Fort Myers Mr. Frost was located in Memphis, Tenn.

"AND HE GAVE YOU A NAME LIKE SUNLIGHT AND CLOVER AND HOLLYHOCKS"
Portrayed by Gareth Hughes, Barrie's "Sentimental Tammy" waxes very sentimental, indeed, in the beautiful Paramount picturization, but who can blame him, for May McAvoy is such a delightful Grizel

Theatre Construction Continues Throughout Entire United States

BIRMINGHAM.—Marvin Wise has purchased Best Theatre at 2016 Second avenue, N., and will make improvements, to cost $25,000.

MOBILE.—King Brothers will erect Crown Theatre on Dauphin street, with seating capacity of 1,800.

LOS ANGELES.—California Film Corporation has been organized with $100,000 capital.

LOS ANGELES.—Billie Craig's Film Productions has been organized with $200,000 capital.

DOVER, DEL.—William Penn Theatre Corporation has been organized with $300,000 capital to conduct places of amusement.

WILMINGTON, DEL.—Miles Scranton Theatre Company, Inc., has been organized with $1,800,000 capital to conduct places of amusement.

WILMINGTON, DEL.—Walker Motion Picture Service, Inc., has been organized with $25,000,000 capital to produce and exhibit moving pictures.

ORLANDO, FLA.—Barney Beachem will erect moving picture theatre, with seating capacity of 1,600.

SANTA BARBARA.—Ga Le Blans has plans by C. W. Winthrop for theatre, to cost $70,000.

*CHICAGO.—James Roder, care Union Restaurant, 68 West Randolph street, has plans by R. G. Foster for theatre, to cost $105,000.

CICERO, ILL.—J. Klucena, 1932 South 57th street, is preparing plans for three-story theatre and store building, 47.6 by 124 feet, to cost $80,000.

MACOMB, ILL.—Grand Theatre will be converted into first class moving picture house, with scating capacity of 500.

*MATTOON, ILL.—R. A. Gabbert has contract to erect one-story moving picture theatre, 30 by 140 feet, for E. S. Moore, Danville, Ill.

SPRINGFIELD, ILL.—Louis and Gus Kerosoter have purchased building at Sixth and Washington streets and will convert it into moving picture theatre.

EVANSVILLE.—Scarbrough & Davis, 710 Old State Bank, have contract to erect two-story theatre, 132 by 150 feet, with seating capacity of 3,000, at Third and Seymore streets, for Interstate Securities Corporation.

FRANKLIN, IND.—Roy C. Bryant has contract to erect two-story moving picture theatre and office building, 25 by 30 feet, for Artcraft Theatre Corporation, to cost $75,000.

OSGOOD, IND.—Louis Damm has plans by Howard McClorey, Fourth National Bank, Cincinnati, O., for two-story brick and stone trim moving picture theatre and office building, 50 by 125 feet.

PERU, IND.—Charles Clifton, 223 East River street, has contract to erect theatre for Loomis Amusement Company, to cost $50,000.

SOUTH BEND.—Ezra Rhodes, owner La Salle and Castle Theatres, and Harry E. Sommers, of Oliver Theatre, have purchased site for erection of new house.

PRATT, KANS.—J. C. Kellery, Osawatomie, has purchased Elite Theatre from A. E. Dickhut for $10,000.

SCOTTVILLE, MICH.—O. W. Olsen, of Ludington, has purchased A-Muz-U Theatre.

BALTIMORE.—Fred I. Savage, 1202 Race street, has plans by F. E. Beall, 1335 North Gilmore street, for one-story brick moving picture theatre, 36 by 601 feet, to be erected at 116 West West street, to cost $15,000.

BALTIMORE.—Standard Amusement Company has plans by George S. Childs, 306 St. Paul street, for one-story brick and terra cotta theatre, 37 by 150 feet, to be erected at Reistertown road and Oswego avenue, to cost $75,000.

MUSKEGON, MICH.—Frank S. Foster, 35 Lyman Block, is preparing plans for theatre, to cost $75,000.

TAMARAC, MINN.—Tingdale Brothers, Inc., 433 Metropolitan Bank Building Minneapolis, contemplates erecting moving picture theatre at Lake Minnewawa near here.

ST. PAUL.—G. W. Granstrom, manager Park Theatre, 1515 Selby avenue, has plans by M. A. Wright, 600 Pittsburgh Building, for brick moving picture theatre to be erected at Grand avenue and Milton street, to cost $60,000.

EAST GRAND FORKS, MINN.—McDonald Brothers have purchased Kearns Building on De Mers avenue as site for erection moving picture theatre.

KANSAS CITY.—Star Amusement & Investment Company, 312 East 12th street, has plans by Sunderland & Besecke, 406 Interstate Building, for two-story brick, stone and terra cotta theatre, 44 by 88 feet, with seating capacity of 1,000, to be erected at 312-14 East 12th street, to cost $125,000.

ST. LOUIS.—E. J. Weiss and Adolph Deamont, care E. J. Weiss & Company, 1606 Market street, contemplate erecting three-story fireproof theatre, 75 by 135 feet, ornamental terra cotta, art glass windows, canopy over entrance, to be erected at 16th and Market streets, with seating capacity of 3,000, to cost $225,000.

ST. LOUIS.—Cinderella Amusement Company, 2735 Cherokee street, has plans by Wedemeyer & Nelson, Wainwright Building, for Cinderella Theatre, 50 by 120 feet, with canopy front, to cost $50,000.

*SPRINGFIELD, MO.—Harry Myers has contract to rebuild Landers Theatre (which was damaged by fire) for Ensley-Barbour Booking Agency, Muskogee, Okla., to cost about $20,000.

TRENTON, MO.—John Rose has plans by Carl Boller & Brothers, 509 Ridge Building, Kansas City, for two-story brick, stone and terra cotta theatre, 40 by 120 feet, with seating capacity of 900, to cost $20,000.

CLIFTON, N. J.—Lambert Strong is preparing plans for theatre to be erected on Parker avenue, to cost $35,000.

EAST ORANGE, N. J.—Rolo Company, 188 Market street, Newark, has contract to erect one-story and balcony moving picture theatre and store building, 100 by 125 feet, at 429-35 Central avenue for Putnam Jacobs Theatre Company, care Paramount Theatre, 929 Broad street, to cost $200,000.

NEWARK, N. J.—Louis Keppelen, 208 Hillside avenue, has plans by Frank Grad, 245 Springfield avenue, for two-story brick and stone trim moving picture theatre, 84 by 117 feet, to be erected at 505 Central avenue, to cost $150,000.

MT. HOLLY, N. J.—Opera House Company, care E. B. Hulse, has plans by Henry A. Brown, Rever Block, Burlington, for contemplated one-story rear addition, 28 by 40 feet, to moving picture theatre on Main street.

KEYPORT. N. J.—Surf Theatre Company has been organized with $100,000 capital to operate theatres.

PATERSON, N. J.—Jacob Fabian will erect theatre at Church and Ellison streets, to cost $500,000.

RUTHERFORD, N. J.—Rutherford Amusement Company, 51 Union avenue, N., Arlington, will erect two-story theatre, store and office building at Sylvano and Springdell avenue, to cost $250,000. Lessee Max Cold, 218 Main street, Paterson.

TRENTON, N. J.—W. J. Vernon, St. Regis Theatre Building, has plans by W. W. Slack & Sons for one-story brick and stone trim moving picture theatre to be erected at Perry street and North Montgomery avenue, to cost $500,000.

WHO MADE THE BALCONY FAMOUS?

Why Juliet, and here she is, as played by Sylvia Breamer in Goldwyn's "Doubling for Romeo," starring Will Rogers

BROOKLYN.—Pulsch & Berger, Elmhurst, L. I., have plans by M. W. Del Gaudip, 158 West 45th street, New York, for one-story moving picture theatre, 50 by 115 feet, to be erected at Fourth avenue and 52nd street, to cost $50,000.

BUFFALO.—Creole Amusement Company has plans by Joseph Geigand, 346 Herman street, for one-story and balcony brick moving picture and vaudeville theatre, 72 by 120 feet, to be erected at 1636 Genesee street, to cost $100,000.

NEWBURG, N. Y.—Renwick Anderson, 27 Roe street, is preparing plans for one-story moving picture theatre, 40 by 125 feet, to be erected on Broadway. Architect desires information on moving picture equipment, booths, etc.

*NEW YORK.—Jonas Kink, 116th street and Third avenue, has plans by Eugene De Rosa, 110 West 40th street, for contemplated three-story brick and terra cotta theatre and store building, 50 by 185 feet, to be erected at 2176-80 Third avenue, corner 118th street.

NEW YORK.—L. and A. Pincus, M. L. Goldstone and S. H. Stone, 34 West 50th street, have plans by Eugene De Rosa, 110 West 40th street, for contemplated 20-story brick and stone trim theatre and office building to be erected at 226-50 West 46th street.

NEW YORK.—Steinmetz Building Company has purchased site at 176 East 116th street for erection two-story theatre, with seating capacity of 1,500.

NEW YORK.—Haring & Blumenthal, 1600 Broadway, have plans by Eugene De Rosa, 110 West 40th street, for theatre to be erected at Brown place, Brook avenue and 137th street, to cost $400,000.

NEW YORK.—Springsten & Goldhammer are preparing plans for theatre and store building to be erected at Burnside and Creston avenues to be known as Bronx, to cost $250,000.

PLATTSBURG, N. Y.—Merritt Spear has plans by J. H. McDowell, Insurance Building, Glen Falls, for one-story brick moving picture theatre, 60 by 110 feet, to be erected on Bridge street.

SILVER CREEK, N. Y.—Master Builders, Erie, Pa., have contract to erect moving picture theatre, to cost $50,000.

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

"Gypsy Blood"

Ernst Lubitsch's Screen Version of "Carmen," Starring Pola Negri, Not Equal to His "Passion" and "Deception"

Reviewed by Edward Weitzel.

Either Ernst Lubitsch, the German director, made "Gypsy Blood" before he produced "Passion" and "Deception" or he neglected to profit by his experience with the French and the English stories. "Gypsy Blood," which is another title for Prosper Merimee's "Carmen," is vastly inferior to the two historical romances which were brought to this country by the First National and by Paramount and broke records on Broadway. There are long shots by the dozens of mountain scenes and marching men and surging crowds but they detract from the simple and elemental story with which the whole civilized world is familiar. "Carmen" is the tale of a wanton who drags a man down into the mire and then casts him aside as nonchalantly as she would flick away a cigarette stump. The introduction of a battle between smugglers and soldiers in the mountains, and a bull fight, do not give the theme bigness, and the attempt to equip the picture with the spectacular features found in the German-made historcial subjects rob the screen version of that concentration and intimacy which it demands. The wilful and passionate gypsy cigarette maker, with her two selfish love affairs, is the sum and substance of "Carmen," and the more completely she dominates the picture the stronger its hold on the spectator. The management of the Strand Theatre, New York, where it is being shown this week, understands this and have cut the feature down to a reasonable length. The continuity is somewhat jagged at times, in consequence, but it brings the picture into the class where it belongs.

One of the most serious of Director Lubitsch's mistakes is the to scanty use of close-ups and short distance shots. The effect is that of a piece of music without accents. Herr Lubitsch seemed more intent on shooting pictures than on making drama. The fight in the cigarette factory is a mild affair at long range. Carmen is surrounded by a crowd of angry women, and when she is seen next her sleeve has been ripped off. There is no other evidence that she has been in a scrap. Much of the business of the actors is excellently handled but, everything considered, the German picture does not compare with the one directed by Cecil B. DeMille in which Geraldine Farrar starred.

Pola Negri's cigarette maker is a piece of uncompromising realism; a heartless, ignorant, unmoral, basely reared Spanish gypsy without one redeeming trait; a beautiful animal whose friendship is a curse and whose death at the hands of Navarro is richly deserved. The Polish actress is absolutely faithful to her conception of the character, and plays with a finish and that rare ability to register a dozen shades of emotion where the common run of mummers would register but one that give her a unique place among the stars of the film. Harry Liedtke as the unhappy Navarro contributes an intensely earnest and deeply moving portrayal.

The Cast

La Carmencita, a cigarette girl, portrayed by.....Pola Negri
Don Jose Navarro.....A Spanish Soldier
Dolores .....Don Jose's Sweetheart
Colonel Rodriguez.....A Nobleman
Escamillo .....A Noted Toreador

The Story

During a fight in a cigarette factory in Madrid, one of the girls stabs a fellow worker and is arrested by a soldier named Don Jose Navarro. This girl, Carmen, has already tried to flirt with Jose and flung him a rose which he has kept, although he is engaged to be married to his cousin in the country. Carmen escapes while Jose is taking her to prison, and hides with her gypsy friends. The soldier is arrested and thrown into jail. Carmen flirts with the jailer and arranges for Jose's escape, but he prefers to serve his sentence. Back on duty again he finds that Carmen has an affair in progress with an officer. Jose follows his superior to the gypsy's hiding place and kills him in a fair fight. Knowing that he has forfeited his life Jose turns smuggler when Carmen joins a band of law-breakers, and becomes insanely jealous when he finds that the woman he loves intends to throw him over for Escamillo, a bullfighter. Carmen goes to Seville, on the day of the great bullfight, and rides in the procession with the dashing Escamillo. She sits in a box while her hero delivers the fatal stroke and wins the wild applause of the spectators, but is met by Jose as she is hurrying to join the bullfighter and is stabbed to death by the desperate man.

Program and Exploitation Catchlines:

Pola Negri, the Star of "Passion," Gives Another of Her Wonderful Portrayals in "Gypsy Blood," a Foreign-Made Picture Released by First National.

Exploitation Angles: Pola Negri and the producer of "Passion" are the two things you have to sell. Sell them rather than "Carmen," but tell what the story is. Spanish dressing in the lobby will help, but don't cheapen this too much with small stunts. If you do anything, do it in a large way.

IN THIS ISSUE

"The Lost Romance" (Paramount).
"Beyond Price" (Fox).
"See My Lawyer" (Robertson-Cole)
"The Wild Goose" (Cosmopolitan).
"Gypsy Blood" (First National).
"The Call from the Wild" (Pacific).
"The Ten Dollar Raise" (Associated Producers).
"Keeping Up with Lizzie" (Hodkinson).
"Wolves of the North" (Universal).
"His Pajama Girl" (Pricefilms).
"The Great Reward" (National).
"Welcome Children" (Drascena).
"Nobody's Kid" (Robertson-Cole).
"J' Accuse" (Marc Klaw).
"Bachelor Apartments" (Arrow).
"Love's Plaything" (Radin).
"Shyfire" (Independent Film).
"In the Heart of a Fool" (First National).
"On the High Card" (Arrow).
"Outlawed" (Pioneer).

"His Pajama Girl"

Billie Rhodes Star of Odd Photoplay with Confusing Story, Distributed by Pricefilms

Reviewed by C. S. Sewell.

While described as a comedy drama, "His Pajama Girl," starring Billie Rhodes and distributed through Pricefilms, hardly lived up to this classification. It is an unusual and somewhat confusing combination. It starts off as a melodrama wherein the ruler of Mexico is abducted by crooks and then switches into a rough and tumble comedy with chases over roofs, down fire escapes, etc., making it somewhat difficult for the spectator to adjust his viewpoint.

Harry Hamm, as the secret service man who wins the girl, Nigel DeBrulier as the Mexican president, Harry Rattenberg as the girl's father and Eddie Barry as the shy love-sick suitor, give satisfactory accounts of themselves. The two crooks are hardly up to the standard for straight work.

A situation that will doubtless puzzle many spectators is where Billie is imprisoned by her girl friends in a folding bed, with her head downward. The bed is then sent to the disappointed suitor and hours afterwards when he opens it Billie springs out, apparently none the worse for her adventure.

The Cast

"Dolly" Dodd.....Billie Rhodes
Henry Dodd.....Harry Rattenberg
Elakie Jones.....Harry Edwards
The Deacon.....George French
Peter Johnson.....Eddie Barry
Manuel Lopez.....Nigel DeBrulier
Harry .....Harry Hamm

Length, 4,500 Feet.

The Story

"Dolly" Dodd is a romantic young girl, but her father does not allow her to have gentlemen callers. Harry, a secret service man in Mexico, gets on a case involving the smuggling of drugs and finds that the suspects have kidnapped the president of the republic. He follows them to California and while on the case meets Dolly. It is love at first sight. Dolly's father is persuaded by the crooks to put up a large sum of money on the promise that when the president is restored he will get large concessions. The scheme does not go through, as Harry tracks the crooks and arrests them, but they get away. Harry then gets married to Dolly but her friends lure him away, and shut her up in a folding bed which Harry orders sent to his friend Peter. Returning home he learns the true state of affairs, and a wild chase ensues, which ends when the bunch fall through a skylight into the room occupied by the crooks. Everything is satisfactorily explained and all ends happily.

Program and Exploitation Catchlines:

Dainty Billie Rhodes in Clever Comedy Involving Pajamas, Folding Beds, Crooks, Wild Chases and Narrow Escapes.

What Happened When Dolly Was Imprisoned in the Folding Bed? You Will Have to see the Picture to Enjoy the Outcome.

He Sent the Folding Bed to His Best Friend, but When He Found that His Wife Has Been Imprisoned in it by Her Girl Friends, Things Began to Happen Fast and Furiously.

Exploitation Angles: Hook up with stores selling women's pajamas to get window displays. If your town will stand it, use living models, or announce a pajama fashion show, for a change. You can clean a small town or a neighborhood. Play up the pajama posters. The title will make the sales.

Newest Reviews and Comments

"Nobody's Kid"

Mae Marsh in Robertson-Cole Production Returns to the Line of Work That First Made Her Famous.

Reviewed by Edward Weitzel

"Nobody's Kid" is just what the title implies: the story of a neglected little girl whose parents died and left her to the tender mercy of the world. Brought up in an orphan asylum where the matron delights in adding to the unhappiness of her charges the heroine of the story contrives to get as much amusement out of life as possible under the circumstances, and the tears that will be shed over her suffering will be nicely balanced by the hearty laughter her innocent fun creates. The plot never gets cheaply dramatic and most of the incidents are of the every-day might-have-happened kind that will either amuse or interest.

Mae Marsh is quite a big girl for the age of the orphan she plays, but she is so sincere and puts so much droll humor and quaint personality into the character that everyone will overlook her inches and forget how long it is since she "growed up." A good supporting cast and capable direction help to place "Nobody's Kid" among the worthwhile pictures.

The Cast

Mary Cary.....Mae Marsh
Katherine Trent.....Kathleen Kirkham
Miss Bray.....Anne Schaefer
Pinky Moore.....Maxine Elliott Hicks
Dr. Rudd.....John Steppling
John Maxwell.....Paul Willis
Adapted from the Novel "Mary Cary," by Kate Langley Bosher.
Scenario by Howard Hickman and Katherine Carr.
Cameraman, Robert S. Newhard.
Length, Five Reels.

The Story

When her stern parent refuses to forgive the mother of the heroine in "Nobody's kid" for eloping with an actor and the little girl is left an orphan there is nothing for her colored nurse to do but put her in an asylum. Here she grows up with unkindness as her portion until she is old enough to realize the humiliation of her position in life. She knows that her mother's brother is alive but is not aware that he would help her if he knew the circumstances. A young lad to whom she has taken a fancy is her devoted admirer. One day she steals out of the asylum grounds at his invitation and takes a hand in a ball game. She is not very expert at catching and stops the first ball with her waistline and the second with the end of her nose. She is also caught outside the grounds by the matron and is given a flogging. One day she is sent on an errand to the home of a society leader in town, and overhears several callers discussing herself. The orphan learns that her grandfather was a noted judge and that her father was a member of a noble family in England. She hurries home and writes a letter to her uncle and tells him that she would appreciate it very much if he would come and take her away from the asylum. He does so at once and supplies her with a dainty frock and the things which go with it. The last seen of the happy little orphan she is sitting on a bench with her youthful admirer and has given him a strong hint to promise to marry her when he becomes a man.

Program and Exploitation Catchlines: Mae Marsh in "Nobody's Kid" Is Quite as Quaint and Amusing as Ever. Tears and Laughter Share the Story Fifty-Fifty.

Exploitation Angles: Call attention to the interesting fact that in this picture Mae Marsh returns to the line of quaint character impersonation of a youthful nature that first made her famous.

"See My Lawyer"

Highly Diverting Farce Is Robertson-Cole Release.

Reviewed by Jessie Robb.

That rapid fire stage farce, "See My Lawyer," with T. Roy Barnes as the featured player, has been put on the screen by the Christie Film Company and released by Robertson-Cole. That much can happen in two days just when it seems that everything is lovely, is proved by the fast series of serio-comic occurrences befalling the two young promoters in their get-rich-quick schemes. The success of such a picture depends upon the direction and acting rather than the scenic backgrounds. The ones given this picture are handsome. The direction is skillful, the acting clever. T. Roy Barnes and Lloyd T. Whitlock, the promoters, are a couple of clever farceurs who do some exceeding good team work. The entire cast is above the average, their work equalling that of the leads. Possessing the elements of good, clean fun, along with a high class production, the picture should be a drawing card.

The Cast

Robert Gardner.....T. Roy Barnes
Norma Joyce.....Grace Darmond
Billy Noble.....Lloyd T. Whitlock
Betty Gardner.....Jean Acker
T. Hamilton Brown.....Ogden Crane
Leonard D. Robinson.....Tom McGuire
Otto Trueman.....J. P. Lockney
Anson Morse.....Lincoln Plumer
Dr. Drew.....Bert Woodruff
Aunt Kate.....Eugenie Ford
Story from the Play of the Same Name, by Max Marcin.
Scenario by W. Scott Darling.
Directed by Al. E. Christie.
Photographed by Anton Nagy and Alec. Phillips.
Length, Six Reels.

The Story

Robert Gardner and Billy Noble have become interested in a machine which the inventor, Trueman, claims can make artificial rubber. Thinking they have the means of a fortune they flood the mails with glowing circulars. Money pours in. The trust hears of it and requests a demonstration with the object of buying the invention. On the day of the demonstration Billy discovers that the invention is a fraud. The two partners refuse a demonstration. The trust lawyer is suspicious and notifies the postal authorities. A chance remark of Robert's gives Billy an idea. He declares that Robert must feign insanity until things can be adjusted. This doesn't appeal to Robert, whose wedding is but two days off. But it's either that or jail.

Many complications ensue. Finally Trueman accepts a bribe of one million dollars for the worthless formula. The trust experts discover they have a formula for an indestructible paving block. Robert is declared sane and the wedding takes place on scheduled time.

Program and Exploitation Catchlines:

Two Honest Young Promoters, Who Thought They Had a Bonanza, Have Some Astonishing Adventures and Just Escape Jail Through a Bright Idea That Makes Things Uncomfortable for One of Them.

Inventions Are Not Always What They Seem. They Thought They Had a Wonder for Rubber, but It Made a Paving Block, Incidentally a Fortune.

T. Roy Barnes, Clever Farceur, Has a Hot Time Getting Out of a Cold Proposition.

Twenty Reviews in This Issue. Compare Service with Other Publications.

"The Wild Goose"

Cosmopolitan Production, Directed by Albert Capellani, Treats the Eternal Triangle

Reviewed by Sumner Smith.

No matter how often the eternal triangle is made the subject of story or picture, it always seems to interest. Principally where marital relations are concerned, the spectacle of unhappiness appeals to the imagination and inspires speculation and debate. For this reason, "The Wild Goose," a Cosmopolitan Production released under the Paramount trademark, will undoubtedly interest a big majority of film fans who will see it, although as adapted from Gouverneur Morris's story, it has psychological shortcomings that hurt its realism. Some of the subtitles as well as bits of characterization by the different players contribute to destroy the illusion of realism, but the plot is such that the picture will interest most people, and some tremendously.

Mary MacLaren plays the chief feminine role well, and Holmes E. Herbert's work is generally good, though he might have given the wronged husband a little stiffer backbone. Norman Kerry is a satisfactory villain, but Dorothy Bernard is plainly miscast as Mrs. Hastings. Rita Rogan, a golden haired little girl, is too charming for words, as she has to be to furnish a good reason for the reunion of husband and wife after all the former has endured.

The Cast

Diana Manners.....Mary MacLaren
Frank Manners.....Holmes E. Herbert
Mrs. Hastings.....Dorothy Bernard
Mr. Hastings.....Joseph Smiley
Ogden Fenn.....Norman Kerry
Tam Manners.....Rita Rogan
Nurse .....Lucia Backus Segar
From the Story by Gouverneur Morris.
Directed by Albert Capellani.
Photographed by Harold Wenstrum.
Length, 6,497 Feet.

The Story

Ogden Fenn, a visitor in New York, is introduced to Diana Manners, wife of Frank Manners, an architect, and an impetuous, wilful young woman. Manners goes to California on business and Diana and Fenn become very intimate. Mrs. Hastings, who, though true to her husband, loves Manners, watches the progress of the unconventional romance. The architect returns unexpectedly, finds Fenn in his home and learns from his wife's lips that she loves the man-about-town.

Mrs. Manners and Fenn flee to the latter's bungalow near New York. Mrs. Hastings finds the architect starting out with a gun to kill them, and pleads with him to remember Tam, his little daughter. In the meantime, Hastings has learned of his wife's love for Manners. He motors to the bungalow, forces Fenn to get in the car and deliberately drives at terrific speed over a steep embankment. Mrs. Hastings then effects a reconciliation between Manners and Diana. The film is titled "The Wild Goose" because that bird is true to its mate until death.

Program and Exploitation Catchlines:

As the Wild Goose Is True to Its Mate, So Was Frank Manners True to the Wife Who Abandoned Him for a Man-About-Town Only to Discover That She Had Left Real Love Behind.

Gouverneur Morris's World Famous Story on the Eternal Triangle Is Picturized by Paramount in Fascinating Fashion.

Exploitation Angles: Play up the star and get all you can out of the book publication. The sensation this story made in the Cosmopolitan Magazine should sell as many tickets as the combination of Mary MacLaren and Dorothy Bernard. Advertise it thoroughly and do not cheapen it with stunts. Put it over on merit through newspaper work and posters.

Newest Reviews and Comments

"The Ten Dollar Raise"

Excellent Entertainment in This Human-Interest Photoplay Released by Associated Producers

Reviewed by C. S. Sewell.

Peter B. Kyne, author of the Saturday Evening Post story from which the Frothingham production, "The Ten Dollar Raise," released through Associated Producers, is based, dedicates the photoplay to the millions of underpaid clerks depending for existence on the whim of an employer, and the production itself should prove as satisfactory entertainment for the average audience, as its title is alluring to the aforesaid clerks. It is a clever character story, rich in human interest and deals with everyday life. The situation of the old bookkeeper, who has slaved conscientiously for years always to be disappointed at not getting the promised raise, will find an echo in the hearts of many of the spectators.

While there is, of course, a happy ending where poetic justice triumphs and the bookkeeper strikes it rich in oil and humbles his hard-hearted employer, and also melodramatic scenes in a Chinese gambling hell, the greater part of the picture deals with the tribulations of the old bookkeeper. William V. Mong is a delight in this role, giving an unusually clever and intensely human interpretation. Helen Jerome Eddy is a close second to Mr. Mong in her handling of the role of the spinster stenographer who has patiently waited for her lover to get the expected raise so they can have a little home of their own. In fact, the entire cast is excellent. Marguerite DeLaMotte and Pat O'Malley furnish the youthful romantic element, while Hal Cooley is the scape-grace son of the hard-hearted partner, portrayed by Lincoln Plumer. Charles Hill Mailes appears as the more human partner.

The picture has been excellently directed by Edward Sloman and contains the necessary elements for box-office success.

The Cast.

Wilkins.....William V. Mong
Dorothy.....Marguerite DeLaMotte
Jimmy.....Pat O'Malley
Emily.....Helen Jerome Eddy
Don.....Hal Cooley
Bates.....Lincoln Plumer
Stryker.....Charles Hill Mailes

Directed by Edward Sloman.
Story by Peter B. Kyne.
Adapted by A. S. LeVino.
Photographed by Tony Gaudio.
Length, 5,726 Feet.

The Story.

Wilkins, meek and mild-mannered bookkeeper for Bates and Stryker, waits fifteen years for a raise that does not come, and his sweetheart, Emily, waits with him. His senior employer's son, Don, up against it on account of gambling debts, sells Wilkins some lots which prove to be under water. This treatment finally causes the worm to turn and he begins to assert himself. After helping Don to escape from a Chinese gambling den that is being raided he takes him and ducks him in the water that covers the lots.

Suddenly he stops, and soon after at a meeting of the stockholders of Bates and Stryker, it develops that Wilkins has struck oil and from the proceeds has bought out Bates, but he has pity on him and retains him as sales manager. Wilkins and Emily finally get married, as does their young friend Jimmy and Stryker's daughter, Dorothy.

Program and Exploitation Catchlines: A Wonderfully Entertaining Story Rich in Human Interest Which Will Surely Delight You.

Do You Find the Title Alluring? Well, You Will Find the Photoplay Itself Just as Attractive.

See William V. Mong Give One of the Best Pieces of Acting That Has Ever Been Seen on the Screen.

Did the Old Bookkeeper Get the Ten Dollar Raise? Well, He—But That Would Spoil the Story. Come and See for Yourself. We Guarantee It Will Please You.

Exploitation Angles: That title alone should sell you out, but play up the author as well as the well-liked players, and sell all your points. A good starter would be a semi-teaser, "Is your salary sufficient? If not you can get a ten dollar raise next week. Watch this space tomorrow." That will help bring them in.

"The Call From the Wild"

An Out-of-Doors Production with Strong Human Interest

Reviewed by M. A. Malaney.

"The Call from the Wild" is in the class of films that better film promoters can get behind and boost to the limit. It's not a great production, but of the clean, clear type that appeals to the general public. Of course, just to announce and advertise it in the regular way will never put it over. There must be a push to "get 'em in."

It's primarily the story of a dog and a boy. All of the scenes are out in the mountains, near a prospector's camp. This brings in some fine scenery. The boy is little Frankie Lee, that lovable little chap of "The Miracle Man." Whatever love interest the picture lacks because of a romance not being in it, is made up by the work of this lad. He does particularly finc in the thrilling slide over a great cliff into a canyon. Mothers, fathers, children, will like "The Call from the Wild," but young folks looking for something melodramatic or mushy will not rave over it. The dog is well trained and goes through his bits very faithfully. The picture was produced by the Pacific Film Company.

The Cast

The Boy.....Frankie Lee
The Dog.....Highland Laddie
Prospectors, parents, etc.

The Story

Near a prospectors' camp live Frankie Lee, his father, mother and a great collie dog. In infancy, the dog's life was saved by the boy, who befriended him when his owner, ready to move on, was about to kill him. The pup was forced to fight for existence in the forest, where he mingled with wolves, and being adopted by them, is reared as a wolf.

Taught by his foster parents the treacheries of the tribe, he is hunted throughout the range as the terrible wolf whose warfare is merciless. One day the boy goes hunting for the strange wolf that is committing outrages, having been told by his father to remain home, while the father and others go to hunt the creature. He becomes lost. The dog has grown up and is caught in a trap. The boy stumbles on him and sets him free. The wolf-dog is friendly and they roam together. Then the boy stumbles into a trap set by his father. The wolf-dog, won by the lad's kindness, attracts the attention of the searchers and leads them to the little sufferer in the trap. They are about to kill the dog, but once again the boy saves his life and the dog becoming so attached to him, soon is docile and throws off his ferocity.

Program and Exploitation Catchlines:

"The Call from the Wild" Calls Every Person Some Time in Life. Put Your Ear to the Ground and Listen to "The Call from the Wild."

There Is a Wealth of Scenic Beautiy and Mountain Thrills in "The Call from the Wild."

Exploitation Angles: The very best way to exploit this is to get the better film people, boy scouts, campfire girls or other similar organizations interested. In your ads appeal to these, also hiking clubs, camera clubs and no doubt even schools and churches will endorse it.

"Wolves of the North"

Beautiful Scenery Does Much for Eva Novak's Latest Universal

Reviewed by Fritz Tidden.

For the second time in a few weeks, Universal showed for review a feature photographed amid such entrancingly beautiful scenery that it has pronounced tendency to cause the spectator to pay little attention to the story, save to regard it in the light as an excuse for the views. The picture might almost be classed as a five-reel scenic.

In the case of "Wolves of the North" this beautiful scenery, consisting of snowclad mountains and valleys, is a tremendous advantage. You do not seem to mind that a real good idea has been "muffed" in the telling of the story. It starts out with a strong conflict between a man and woman of the opposite types and a premise that there is a bit of wolf in every man, and it should have been worked out "along that line if it took all summer" (or winter). At first glance it is impossible to determine whether the scenarist, director or editor is responsible for missing a good chance.

Certainly the actors do not leave anything undone. Eva Novak, the star, is the exact type for the part and she gives an expert performance. Herbert Heyes, her chief support, is also excellent. The rest of the cast do their share acceptably. However, too much enthusiasm cannot be registered for the scenery. It is not frequent that five reels of beautiful views will not become tiresome and also cause the story to be forgotten. And not only is the scenery there just to look at. The director makes it act for him, as in the case of the awe inspiring snowslide.

The Cast

"Wiki Jack" Horn.....Herbert Heyes
Prof. Norris.....Percy Challenger
Aurora Norris.....Eva Novak
David Waters.....Starke Patterson
Jenfau Jen.....Barbara Tennant
Massakee.....William Eagle-Eye
Lech.....Clyde Tracy
Rose of Spain.....Millie Impolito

Story and Direction by Norman Dawn.
Scenario by Wallace Clifton.
Length, 4,404 Feet.

The Story

Aurora Norris, daughter of Prof. Norris, student of Esquimaux lore, is as cold as the ice gorges of Unalik, her home. Her only enthusiasm is David, a weakling, raised as one of the professor's family. Wiki-Jack is a man of primitive nature. When he drifts in and first sees Aurora, he falls hard. He cannot understand her coldness and is amazed when she turns to the weakling, David. Then begins the long struggle of Wiki-Jack to win her love. She struggles to retain her conventional aloofness.

The escapades of David, who goes gold hunting and ends up under an avalanche in the arms of a gold camp hanger-on, is the final straw for Aurora. She finally realizes it is the over-powering love of Wiki-Jack that she needs and misses. Instead of the wolf in him, she finds the Man.

Program and Exploitation Catchlines: If You Are Hot and Tired from Working in the Sweltering Weather the Gorgeous Snow Scenes Will Refresh You.

There Is a Certain Fascination About Life in the Raw Which Appeals to Every Man and Woman, But When Such a Story Is Photographed Amid Awe Inspiring Scenery the Result Is a Picture of Tremendous Appeal.

Exploitation Angles: Play up the "wolf in every man" idea and work that strong. From different angles this will interest both women and men. Don't lay too much stress upon the scenery, or they will think you have nothing else to sell, but tell that it is unusual. Eva Novak should be good for some booming. Work it up for her.

Newest Reviews and Comments

"Welcome Children"

Practice of Certain Landlords in Refusing to Rent Apartments to Families with Children Furnishes Theme for National Exchange Feature

Reviewed by C. S. Sewell.

A photoplay with a purpose is "Welcome Children," made by Drascena Productions and distributed through National Exchanges. It deals with a vital question in modern city life—the practice of landlords in numerous apartments refusing to rent them to families with children. There are several faults in direction and the story is not always consistent. The picture would be strengthened if the footage were shortened. However, the theme is one which strikes home to a large number of people, and the spectacle of a young girl trying to find a home for eight or nine little brothers and sisters will excite a great deal of sympathy and gives opportunity for considerable heart interest.

The leading roles are portrayed by Elsie Albert and George Sherwood. Eight little children, ranging from a baby in arms up to a boy of about twelve, are in the cast. Especially clever and attractive are the two little ones known as Doughboy and Dumplings. Sidney Franklin and Orpha Alba give a good account of themselves as a sympathetic Jewish couple. The story towards the end is melodramatic and there is a lot of action when a robbery is discovered in the fashionable apartment house which Mary Ellen and her charges have gotten into through a ruse. It develops, of course, that the house is infested with crooks and other questionable people who are much less desirable than children. The punch is there, but the action is not always consistent.

The Cast

Mary Ellen Martin.....Elsie Albert
Joey Martin.....Graham Griffiths
Doughboy Martin.....Doughboy
Dumplings Martin.....Dumplings
Isaac Cohen.....Sidney Franklin
Rebecca Cohen.....Orpha Alba
Dr. Randall.....George Sherwood

Directed by H. C. Matthews.
Length, Six Reels.

The Story

The sudden death of her mother leaves Mary Ellen, a girl of about eighteen, to take care of her eight little brothers and sisters. The farm is sold and there is nothing left, but Mary Ellen finds some money that has been hidden by her mother, and goes to the city. Attempting to rent an apartment she meets with continued rebuffs because of the children. A friendly Jewish truckman takes the bunch to his home and cares for them overnight. Next day they get into an apartment by means of a ruse. A young doctor on the next floor is surprised to see the children passing his apartment on the dumbwaiter. He goes to investigate and sympathizes with Mary Ellen.

The apartment house is inhabited by many questionable characters and crooks. One of them steals jewels from the other tenants. After much excitement the crooks are caught and the jewels found by the eldest boy. The landlady then decided that hereafter she will welcome children.

Program and Exploitation Catchlines: Have You Ever Felt Two Little Arms Around Your Neck? Then You Will Like "Welcome Children."

Exploitation Angles: Play the title. If your town has apartment houses placard them "Welcome Children' and add in much smaller type "at the Strand," or whatever your house is. Then make a larger sign for the lobby with "Children are really welcome here." Pull a mass meeting for children in your house Saturday morning or after school as may be most convenient and precede this with a "demonstration parade" with a lot of banners such as "We want a welcome." Get a float with a baby in a doghouse and the dog evicted.

"Skyfire"

Neal Hart in Melodramatic Story of the Far North and the Royal Mounted Police

Reviewed by C. S. Sewell.

Located in the land of the aurora borealis from which the title to the picture is derived, "Skyfire," starring Neal Hart and distributed by Independent Film Association, is a story of French Canadians and the Northwest Mounted Police. It follows the usual type of stories of this locality based on the R. N. W. P. motto, "Get Your Man."

Although there is considerable excess footage in the early part of the story, there is no want of action in the closing scenes. Neal Hart, in addition to being the star, also directed the production and has provided an attraction that should prove satisfactory for the average neighborhood houses, although the direction is not always smooth, and the story is confusing in places. The big scenes occur at night. In making them more realistic the action is lighted by flashes which make it much harder for the spectator to follow it.

There is a fierce fight in the rain, and in the early part of the picture a good thrill when Neal jumps from the top of a cliff and lands in a tree. There is the usual romance, but many persons would prefer to see the hero marry the priest's niece rather than the French-Canadian girl, although the real ending is more logical. The manner in which the interest is divided between these two girls and the kidnapping of the priest's niece is somewhat confusing.

The Cast

Little Wolf.....Artie Ortego
Pete .....Leo Bates
Barr Conroy.....Neal Hart
Father Malloy.....Hugh Saxon
Pierre .....Al Garcia
Marette .....Rita Pickering
Jean Beaupre.....William Quinn
Molly Malloy.....Ruth Tamison

Directed by Neal Hart.
Length, Five Reels.
Made by Pinnacle Productions.

The Story

Skyfire is a lawless trading post in the Far North, infested with crooks, outlaws and whiskey runners. Nearby is a station of the Northwest Mounted Police. Barr Conroy, the pick of the outfit, is sent to Skyfire to clean up the place and get the man who murdered one of his comrades. In the meantime, Father Malloy's niece, Molly, arrives from the States, and about the same time Jean Beaupre, a trader, insults Marette. She refuses to tell her father, as Jean has threatened to kill her. Molly tells him, however, and he believes Barr to be the man. He thereupon goes to Skyfire after Barr, who, in the meantime, gets track of his man. He proves to be Jean. In the midst of a terrible fight in a storm at night, Jean is wounded. Everything is straightened out satisfactorily, Barr is vindicated and marries Maretta.

Program and Exploitation Catchlines: A Stirring Story of the Great North of the Aurora Borealis and the Northwest Mounted Police.

Neal Hart in Another Entertaining Photoplay in Which He Performs Several Thrilling Stunts.

Exploitation Angles: Play on the title. If you can get any Northwest scene, cut out the sky, replace with oiled paper and set behind it colored lamps in red and yellow. If you can use flasher sockets; never mind timing them. Put in six or eight bulbs and let them run as they will. At night shows get permission to use colored flares on your roof.

"Keeping Up with Lizzie"

Humorous Satire Based on Story by Irving Bacheller and Distributed by Hodkinson

Reviewed by C. S. Sewell.

Irving Bacheller's story of the same title furnishes the basis for "Keeping Up With Lizzie," a clever comedy distributed by Hodkinson, which will please the majority of audiences. It is in the nature of a satire on the effect of striving after higher education has on small town life. When Lizzie goes to a finishing school and comes back filled with 'high-falutin' ideas, her sweetheart, of course, has to go to Harvard, and then everyone else starts in the mad race to keep up with Lizzie. The story has been well directed by Lloyd Ingraham, and is interpreted by a competent cast headed by Enid Bennett. The various types of small town characters are nicely portrayed, Otis Harlan being exceptionally good as Lizzie's father, who has to bear the brunt of the expense of the mad scramble.

Additional interest is centered in this production from the fact that it is said to be the first of Mr. Bacheller's works to reach the screen. It has been cleverly handled and the outcome of the mad chase is just what the audience expects and wants. It develops that Lizzie's French count, admirably portrayed by Leo White, is an impostor and is chased out of town, while her sweetheart who has already learned the lesson that too much education is not an unmixed blessing, finally wins her.

The Cast

Lizzie Henshaw.....Enid Bennett
Sam Henshaw.....Otis Harlan
Count Louis Roland.....Leo White
Mrs. Henshaw.....Victory Bateman
"Soc" Potter.....W. Landers Stevens
Dan Pettigrew.....Edward Hearn
Mr. Pettigrew.....Harry Todd
Mrs. Warburton.....Lila Leslie

Directed by Lloyd Ingraham.
Produced by Rockett Film Corporation.
Story by Irving Bacheller.

The Story

Lizzie Henshaw and Dan Pettigrew are childhood sweethearts, but Lizzie's father has higher aspirations for her. To break up the match he sends her to a finishing school. Not to be outdone, Dan's father sends him to Harvard. Lizzie's education "goes to her head" and she hardly knows Dan on her return home. Soon afterward she goes to Europe with a wealthy widow and brings back a French count. "Soc" Potter, the village philosopher, watches the trend of events with amusement and awaits the inevitable outcome of the mad scramble of everyone to keep up with Lizzie, incidentally bearing the brunt of the financial burden by lending money to the interested parties to enable them to keep in the swim. Dan bides his time. Becoming suspicious of the count, he gets in touch with the European police and discovers he is an imposter just in time to prevent the wedding and win Lizzie, who is a sadder but wiser girl for her unfortunate experience.

Program and Exploitation Catchlines: Don't Imagine That "Keeping Up with Lizzie" Is a "Flivver." On the Contrary it Is a Success, and You Will Like It Immensely.

A Clever Comedy of Small Town Life Showing How When One Girl Gets Higher Education and Big Town Ideas Everyone Else in the Place Tries to "Keep Up with Lizzie."

One of Irving Bacheller's Biggest Successes Made into a Snappy Photoplay Providing a Wonderful Entertainment.

Exploitation Angles: Plan on the star, the author and the plot, for all three will help. A good street staunt will be a high powered car with the exhaust cutout chasing a "tin Lizzie." You can probably enlist the local Ford dealer in this stunt.

Newest Reviews and Comments

"The Lost Romance"

William C. De Mille's Production of Story by Edward Knoblock Is Highly Artistic

Reviewed by Edward Weitzel.

In several ways William C. DeMille's production for Paramount of Edward Knoblock's original screen story is highly artistic. The acting, direction and scenic backgrounds are all excellent. Olga Printzlau has provided a well-made scenario, and the plot is linked together by clear and comprehensive sub-titles. The story opens with every promise of an entertaining and psychologically sound version of the two men and one woman theme, but the author falls into the error of forcing his characters to be the outcome of his plot in place of having his plot spring from the reasonable reaction of his men and women on one another. There have been married couples who, at the end of five years, have become so irritating to each other that they have imagined their marriage was a fatal error, but they were of a different mettle than the man and woman whose mating is shown in the first part of "The Lost Romance."

Briefly, Mr. Knoblock's characters do not ring true, and it is impossible to believe that the wife of a successful physician could not stop darning the family hose long enough to pay some attention to her little son or that the physician himself would have been so ready to give his wife up to his rival when he was told that the mother of his child realized that her heart had always belonged to another. The expedient by which they are brought together again only serves to accentuate the improbability of the want of right feeling that is put down against them both. They are led to believe that their little son has been stolen and anxiety over the fate of the child shows them how foolishly they have acted. Worth-while human beings are made of better stuff.

Jack Holt, Lois Wilson and Conrad Nagel form the triangle. Their personalities are a strong protest against the inexcusable weakness with which the characters they play are charged.

The Cast

Mark Sheridan.....Jack Holt
Sylvia Hayes.....Lois Wilson
Elizabeth Erskine.....Fontaine LaRue
Allen Erskine, M. D.....Conrad Nagel
Allen Erskine, Jr.....Mickey Moore
Librarian .....Mayme Kelso
Butler .....Robert Brower
Nurse .....Barbara Gurney
Police Lieutenant.....Clarence Geldart
Detective .....Clarence Burton

Story by Edward Knoblock.
Scenario by Olga Printzlau.
Directed by William C. DeMille.
Length, 6,443 Ft.

The Story

Allen Erskine, a young physician, and his friend Mark Sheridan, an explorer, are stopping with Allen's aunt, who invites Sylvia Hayes to visit her. The two men immediately fall in love with Sylvia, and the physician wins her. Heart sore the explorer leaves for Africa to be gone six years. When he returns he finds that the Erskines have arrived at such a state of misunderstanding that peace and happiness have fled from their home, although there is a manly little chap of five years to whom they are both devoted. Sheridan at once tells Mrs. Erskine that he has never ceased to love her. Convinced that her marriage was an error, she replies that she now knows that she has always loved him. The husband comes in and is told the state of affairs. He answers that he will give up his wife if that will secure her happiness. A moment later word is brought that the little Erskine boy has been stolen. The father and mother are distracted and turn to each other for consolation. The next morning the child is brought back home. He had been taken by Allen's aunt, who had hit upon this plan to teach the boy's parents a much needed lesson. When the explorer see the united family in one joyous embrace, he knows that nothing can ever separate husband and wife.

Program and Exploitation Catchlines:

William C. DeMille's Production of Edward Knoblock's Story, "The Lost Romance," Contains a Much Needed Lesson for Husbands and Wives Who Fancy They Do Not Love Each Other.

"The Lost Romance," William C. DeMille's Production of Edward Knoblock's Original Screen Story, Has Lois Wilson, Conrad Nagel and Jack Holt at the Head of the Cast. You Will Recall Their Fine Acting in "Midsummer Madness."

Exploitation Angles: Play on the DeMille production rather than the story and extol the technical excellence of the direction and the lavish settings. Connect Knoblock with "Kismet" and his other plays to get interest in the author, and play on the trio of leads.

"The Great Reward"

Double Exposure and Trick Photography in Burston Serial, Distributed Through National Exchanges

Reviewed by C. S. Sewell.

Trick photography and double exposure work wherein little figures climb out of glasses, crawl over books and dance upon tables, etc., form an important part of "The Great Reward" serial produced by Burston Films and distributed through National Exchanges, and this feature will prove a big attraction to patrons who are unfamiliar with this kind of work.

This serial is of the "Graustark" type of story. The action is located in the mythical kingdom of Lyria and centres around the adventures of two young Americans who get mixed up in a plot to get rid of the rightful king who at times loses his reason. Francis Ford as one of the Americans, is the living image of the king and finds himself forced by the real king's friends to masquerade in his stead. There is, of course, a beautiful princess who is continually in trouble and whose predicaments cause numerous exciting adventures.

In addition to being the star, Mr. Ford also directed the production. Ella Hall is the princess. Elsie Van Name is responsible for the story, and Jerome Ash was the photographer. Judging from the first three episodes, this serial is hardly up to the standard of the average production of this type. The direction is not all that could be desired, and the interest has been allowed to lag. While there is plenty of action it is not always consistent. For instance, in one scene the hero and his friend, after apparently removing their clothing and getting back into the kingdom by swimming downstream hidden by branches of trees, appear later in the same clothes which are perfectly dry.

There is the usual suspense ending to each episode, but so far there have been no very big thrills. The opening episode, "His Living Image," closes with the hero drinking poison while masquerading as the king. The next, "The Life Current," ends with a mad chase of the hero to get away from the conspirators and leave the kingdom before the gates close automatically, while the third shows him back in Lyria and in a situation where he is surrounded by the conspirators.

Barbara Castleton has finished her work in the John M. Stahl production, "The Child Thou Gavest Me," for First National and has returned to New York.

"On the High Card"

Fairly Entertaining Western Melodrama Is Arrow Release

Reviewed by Jessie Robb.

The turn of a card starts things going in this Arrow release, which stars Harry Myers. Starting in Southern California, the action is carried into Mexico, where all ends happily to the tune of wedding bells. The story contains the usual ingredients of the beautiful girl, the jealous villainess who conspires with the villian and the handsome hero who in this tale is a trapper and not a cowboy. In fact, the familiar atmosphere of the cattle country is totally missing. However, there are plenty of fights, shooting and the usual dance hall. Technically the production is average in point of direction and photography. The members of the cast are satisfactory in the various roles.

The Cast.

Harry Holt.....Harry Myers
Hank Saunders.....Tex O'Reilly
Ben Stiles.....Ben Hill
Conchita.....Gene Baker
Pecos Bill } .....Chas. E. Graham
Don Antonio }
Polly Updike.....Alice Ray

Story By Tex O'Reilly.
Photographed by Arthur Boegar.
Length, Five Reels.

The Story.

The Palonita, a saloon in Rim Rock, is run by Ben Stiles, Pecos Bill and Conchita. Harry Holt and Hank Saunders represent law and order. They have just been told of old Updiko's murder, when his daughter Polly arrives from school. She is told of her father's death. The next day Harry and Hank decide that Polly must be married for protection. The men in the saloon draw lots and Harry wins. Polly is indignant and refuses him. Pecos Bill, who is jealous, tells Polly that Harry killed her father and invites her to the hall to earn her living. Bill insults her, while Harry acts as protector. She learns that Bill was the murderer.

Harry and Hank go to Mexico. They rescue Polly, who was attacked by Mexicans, and take her to a mission in town. Pecos Bill is the mayor.

Being constantly intoxicated while in Rim Rock, he fails to recognize the party. He falls in love with Polly. She is again saved by Harry, after many fights and escapes. They are married in the mission.

Program and Exploitation Catchlines: He Thought He had Won Her When He Drew the High Card, But He Reckoned Without a Woman's Caprice

Harry Myers in Role of a Dashing Trapper.

"Torchy's Big Lead"

C. C. Burr has a new Johnny Hines' comedy that is slow in getting under way but contains a good comic theme that has been fairly well handled. Torchy varies his courtship of a charmer whose mother loves him not at all, by turning detective and getting after a party of smugglers who are suspected of trying to land a collection of aigrets. None of them can speak English but they are told to follow the emigrant runner's cane after they reach the Barge Office at the Battery. Torchy manages to get hold of the cane and is surprised to see the entire party following him. The cane is passed to several unsuspecting persons, who immediately find themselves at the head of an excited band of foreigners. At the finish Torchy captures the aigrets and the girl. (Educational Films Corporation.)—E. W.

Harold Lloyd is planning to take a trip to New York as soon as he completes his current comedy at the Hal E. Roach studios.

Newest Reviews and Comments

"Beyond Price"

Pearl White's Latest Picture Produced by Fox Is Rather Too Complicated.

Reviewed by Edward Weitzel.

The author of "Beyond Price," the latest Fox production starring Pearl White, has struck a fairly original theme, but the story is burdened with too many complications. This makes it rather incoherent at times, and the big situation at the end misses fire. Several of the situations are clever in themselves but are not deftly worked out, and the dramatic motive is dragged in by the heels. However, there is considerable vitality in most of the incidents and the majority of Pearl White's admirers will find entertainment in the picture. The rapidly shifting scenes have been prepared with care, and a good sized cast is handled with skill.

Pearl White plays the wife of a designer of shoes for wealthy folk, and makes the young woman one of those bright, fun loving persons who is equal to any situation. As Sally Marrio she exhibits a nice taste in the matter of dress and wears a shop frock with an overalls effect that is decidedly fetching. Vernon Steel, Nora Reed, Arthur Gordoni and Louis Haines are the leading members of the supporting company.

The Cast

Sally Marrio.....Pearl White
Philip Marrio (her husband).....Vernon Steel
Valicia (dancer).....Nora Reed
Lester Lawton (dancer).....Arthur Gordoni
J. Peter Weathersby.....Louis Haines
Mrs. Florence Weathersby,
Maude Turner Gordon
Norbert Temple (artist).....Byron Douglas
Mrs. Temple.....Ottola Nesmith
Mrs. Dusenberry.....Dorothy Walters
Lizzie (slavey).....Dorothy Allen
Mrs. Temple's Friend.....J. Thornton Baston
Cobbler.....Charles Sutton

Story by Paul H. Sloane.
Direction by J. Searle Dawley.
Photography by Joe Ruttenberg.
Length, Five Reels.

The Story

Sally Marrio, the wife of a designer of shoes, buys a wishing book and writes down three wishes: To be the wife of a millionaire; to be a famous woman, and to have a baby's arms around her neck. Her husband sends her to deliver two pairs of shoes; one pair to Valicia, a dancer, and the other pair to Mrs. J. Peter Weathersby, wife of a banker. Feeling that her husband is neglecting her for his business, Sally leaves a note telling him she will never return. The banker has written a number of compromising letters to the dancer, and her partner, Lester Lawton, decides to blackmail Weathersby. Before Sally leaves the Weathersby mansion she has passed herself off as the millionaire's wife, saved him from paying Lawton twenty-five thousand dollars, and been handed a beautiful fur coat by mistake. She also discovers that she has delivered the wrong pair of shoes to the dancer. Whereupon she rushes from the house, goes to an art exhibit where the dancer is to appear, is taken for one of the guests—thanks to the beautiful fur coat—and is voted the handsomest woman in the room. A dramatic adventure causes her to be suspected of murder and she finds herself quite famous before the evening is over.

Hurrying home she is delighted to learn that her husband has not read the letter she left for him. The next day the Marrios go to an orphanage and select two children. So Sally gets her three wishes.

Program and Exploitation Catchlines:

In "Beyond Price," the Heroine, Played by Pearl White, Has Three Wishes Granted Her. Go and See If You Think Most Women Would Make the Same Wishes.

Exploitation Angles: After playing up Miss White work on the three wishes angle. Have a wheel of fortune in the lobby, a bicycle wheel will do, hung on a hub against a background divided between yes and no sections. The wish is fastened to a spoke, the wheel revolved and the wish is granted or refused according to the space it stops in. You can make this put the picture over.

"Love's Plaything"

Romance of Old New Orleans Is Fairly Well Told in State Rights Picture Released by Radin Pictures Corporation

Reviewed by Edward Weitzel.

The Capitol Film Company's production, "Love's Plaything," released by Radin Pictures Corporation, is a story within a story, a romance of old New Orleans told by a lover to his sweetheart in order to plead his own cause. The tale is fairly well handled and will interest the admirers of this class of fiction. Three generations are covered during the unfolding of the plot, most of the scenes taking place in New Orleans. The carnival is a feature of the opening reel. The acting and production are reasonably good for a state rights picture. William Cavanaugh, Claire Collinge and Glenn White have the leading roles. "Love's Plaything" is in five reels, and was directed by Walter V. Coyle.

The Story

During the height of the Mardi Gras celebration in New Orleans, Julian La Rue, seeking his cousin whom he had lost in the crowd, rescues Josephine Rambeau from a ruffian. It is a case of love at first sight. Josephine shows her sweetheart a half of a wedding ring given to her by her mother. Much to her surprise Julian possesses the other half, bequeathed to him by his father. Julian tells his sweetheart the "legend of the ring." In the early part of the nineteenth century La Rue's grandfather was in love with Josie's grandmother. The latter's father, however, forced her into a marriage with a corrupt nobleman, who, in order to clear his path, had engaged a band of thieves to kidnap the lover, who is placed on an abandoned vessel and sent adrift. The vessel is wrecked and the young lover, Julian, is washed ashore on a lonely island. In desperation he wanders on and stumbles over a chest of gold. Days later he detects in the distance a vessel, the entire crew of which, excepting a cabin boy, had perished. The two return to New Orleans. There Jullan learns of the Count's treachery and his marriage to his sweetheart. The cabin boy is adopted by the now rich Julian, who dies later from a broken heart. As years pass the boy develops into a strong, powerful man and through coincidence falls in love with the daughter of his foster father's sweetheart, only to lose her in a vain effort to save her brother from the clutches of a money-mad woman. He wanders away and marries the daughter of a well-to-do Southerner. Further details disclose the fact that Julian La Rue was the son of that manly Southerner and Josephine the grandaughter of the sweetheart of Julian's foster grandfather. There is nothing else to do but to unite the love of a century.

"Merry Little Put-Put"

"The Merry Little Put-Put" is a Bruce Scenic released by Educational Films Corporation that depicts the travels of a motorized rowboat up many rivers and between towering mountains until Thomas Bay and Le Conte Bay in Alaska are reached. There are scenes, too, of the restless ocean, and very beautiful ones of ice floes. The subject measures up well to previous Bruce Scenics.—S.S.

"Bachelor Apartments"

Arrow Film Corporation Release Has Good Comedy Theme Which Is Poorly Developed

Reviewed by Edward Weitzel.

The author of "Bachelor Apartments" got on the track of a serviceable comedy theme, but failed to apply himself long enough to its development. The result is that he has spread about two reels of situations and business over five reels of film and, as a consequence, the picture lacks the lively movement and variety of incident which are so necessary to farce. The production is of good quality, and the acting of the chief players is commendable. All would have been well with "Bachelor Apartments" if its author had stuck a piece of sealing wax on the seat of his chair and not separated himself from it until he had piled up enough material to fill his contract.

The Cast

June Shelton.....Georgia Hopkins
I. O. Underwood.....Frederick Howard
Thomas Shelton.....George DuPre
Mrs. Shelton.....Mrs. Burbank
Bert Morely.....George Renalds
Howard Thorpe.....Ed. M. Favor
Pearl Thorpe.....Eva Gordon
Suzette.....Ruby Davis
Harold Wright.....Ed. Boulden
An Expressman.....Joseph Donohue
Janitor.....Ben Nedel

Author, Walter Richard Hall.
Director, Johnny Walker.
Length, Five Reels.

The Story

Finding that he must either get married or go to work, I. O. Underwood arranges with his friend, Bert Morely, a real estate agent, to sublet his apartment, and has his trunk sent to the home of the future Mrs. Underwood, whose father has no use for his prospective son-in-law. While Mr. Shelton is absent Underwood gets his trunk into his coming father-in-law's room, and puts on his evening clothes. He then goes to a bachelor dinner, gets anti-prohibitioned and, forgetting he has sublet his apartment, goes to his own home. It is now occupied by Howard Thorpe and his daughter. The elder Thorpe is annoyed by his daughter's choice of a sweetheart, and when Underwood staggers into his old bedroom, now occupied by Miss Pearl Thorpe, and the frightened girl screams for help, father rushes in and believes that he has discovered her lover. Mr. Thorpe insists that the two must be married next morning. He marches them to the church where Miss Shelton, in her bridal robes, is waiting for Underwood. There is an exciting five minutes for the bridegroom, but Miss Thorpe's real young man appears and there is a double wedding and an end to Underwood's bachelor apartments.

Program and Exploitation Catchlines: "Bachelor Apartments" Teaches That When You Sublet Your Apartment It Is Always Safest to Give Up Your Doorkey.

"Moongold"

The Dramafilms production, "Moongold," is anything but dramatic. Directed by Will Bradley, it is plentifully supplied with artistic settings of a unique nature, but the story is dull and so unskilfully directed that there is little entertainment value in the picture. Here is another example of the relentless and expensive truth that story telling is an art entirely separate from the ability to pose charming groups in different pictures. There is hardly an individual picture in "Moongold" that is not artistic enough to receive favorable comment from persons of taste, but no indication of the art of the dramatist is shown in the telling of the story. Properly treated "Moongold" could have been made a novel and a charming screen comedy. E. W.

Newest Reviews and Comments

"J'accuse"

French Made Feature Directed by Abel Gance Rebounds Between the Tiresome and the Sublime

Reviewed by Edward Weitzel.

The war picture "J'accuse," written and directed by Abel Gance, is an unsatisfactory attempt at feature making,which rebounds between the tiresome and the sublime. In its original fourteen reels and shown in the countries of the Allies, during the war, it must have been an effective piece of propaganda. In its present form, shorn of at least four of its reels, and considered solely as a work of art, it reveals crudities of production in every department of moving picture making, except the acting, which are not offset by the loftiness of its theme and the many intensely dramatic moments in its action. The director's plea during an address he delivered before the first public showing in this country, "We have not at our disposal your financial and technical facilities," hardly accounts for the eccentric tinting used in the first reel when the flames of a day time bonfire turn the scene into a night effect which is immediately contrasted with another shot of the same scene ablaze with dazzling white light. The composition of many of the scenes is beautiful and impressive. As already stated, there are situations of superb significance, but they are heaped up by such a prodigal and unskilled hand that the impression left on the spectator is of a disjointed and confused story that tells too much and tells much of its pertinent matter badly and defeats its own purpose by forgetting that, mentally as well as physically, "they are as sick that surfeit with too much as they that starve with nothing."

The acting is excellent. Naturally it is of the excessively animated and florid French school, but the work of M. Severin-Mars as Francois Laurin, Romuald Joube as Jean Diaz and M. Desjardins as Henri Lazare is superlatively efficient. Marise Dauvray is especially fine in the latter half of the picture as Marie Laurin.

The Cast

Francois Laurin .....Séverin-Mars
Jean Diaz .....Romuald Joubé
Marie Laurin.....Marise Dauvray
Henri Lazare, Marie's father.....Desjardins
Mrs. Diaz, Jean's mother.....Mancini
Little Angele.....Angélé Guys

The Story

The daughter of Henri Lazare having been promised to Francois Laurin, a man twice her age, is forced by her father to marry him, although she loves Jean Diaz, a young poet. Laurin is a rough, violent man, who becomes terribly jealous when he imagines his wife may have betrayed him. When the war breaks out Laurin enlists and hurries to the front. Jean is a pacifist and remains at home. Marie goes to the north of France and is captured by the Germans. Jean enlists at once and is put in command over Laurin. During the four years of war that follow the two men learn to respect and like each other. Jean is sent home to recover from trench fever. One night Marie returns, bringing a child with her. The victim of a brutal attack by several of her captors, she does not know which one is her child's father. Laurin also returns, and Jean takes the child to his house. Laurin is led to suspect that Jean is its father, and there is a wild outburst of rage before he is convinced of his mistake. He hurried back to his regiment and is killed in battle. Jean goes back also, is wounded, loses his mind and comes back to Marie. Here he gathers his neighbors together, and his disordered brain pictures to them all of their dead rising from their graves and coming back to see if their near and dear ones have proved worthy of the sacrifice they have made for them and for France. Jean also dies, and Marie is left alone with her child.

"In the Heart of a Fool"

Excellent Production With Exceptionally Fine Cast Is This First National Picture

Reviewed by Jessie Robb.

Given a powerful dramatic story, and a cast of finished and talented actors, Director Dwan has made a picture that is absorbingly interesting. It deals with the complex problem of marriage and the tragedies which result when certain of the human beings indulge their lower propensities. It is human life as it is really lived; although the ending where evil is very properly punished and the good very properly rewarded, is so obviously the forced happy finish, that, while disappointing to the more discerning, will please the great general public. There are a number of big thrill scenes; such as the burning mine and the mob, intent upon murder, that will "get" the confirmed "movie" goer. Also considerable allegory has been worked in a weaver standing before a loom weaving a pattern of life from the reels, each one representing a human life.

Honors are evenly balanced among the actors. Anna Q. Nilsson, Mary Thurman, James Kirkwood and Philo McCullough have the more prominent roles in a large cast which is distinguished by the intelligence, restraint and naturalness of their characterizations. The picture is handsomely staged with flawless photography.

The Cast.

Grant Adams.....James Kirkwood
Margaret Muller (the Lorelie).Anna Q. Nilsson
Laura Nesbit.....Mary Thurman
Tom Vandorn.....Philo McCullough
Henry Fenn.....Ward Crane
Dr. Nesbit (Old Linen Pants)....John Burton
Mrs. Nesbit.....Margaret Campbell
Daniel Sands (Hoglight Sands).....
Percy Challenger
Mortie Sands.....Arthur Hoyt
Mary Adams.....Kate Tancray
Amos Adams.....Emmet King
Violet Mauling.....Maryland Morne

Story from the novel of the same name by William Allen White.
Directed by Allan Dwan.
Length, 6,600 Feet.

The Story.

Laura, the daughter of Dr. Nesbit, and Grant Adams, editor of the local paper, are engaged. Laura is the leader of the "younger set." Margaret Muller arrives to teach school and engages lodgings with Grant's mother. She is ambitious socially and uses Grant as a tool. Laura and Grant quarrel. She goes away, and meanwhile Margaret is the mother of Grant's illegitimate son. His mother, to shield Grant, says that the child is hers. Dr. Nesbit, who knows the secret, forbids the engagement of Grant and Laura. Grant's mother dies.

Laura marries Tom Van Dorn, whose greatest pleasure in life is the conquest of women. Margaret marries Harry Fenn, Tom's law partner. Eventually, tiring of Laura, Tom and Margaret have an illicit love affair, which results in two divorces.

Meanwhile, Grant has become foreman in the mines, with the object of bettering the miners' conditions. There is a terrific explosion and fire. In rescuing a man Grant is badly injured. Laura, who has returned to her father, nurses him and they learn they had never ceased to love.

There is a strike at the mines and the owner engages strikebreakers to run Grant out of town. In the fight Grant's little son is killed through the machinations of Van Dorn. Margaret and Van Dorn have been quarreling. The death of her son awakens Margarot's latent motherhood. She shoots Van Dorn and goes insane. Laura and Grant are united. Fenn finds solace with Violet Mauling, whom Van Dorn had wronged.

Program and Exploitation Catchlines: In the Heart of a Fool, Whose Only God Was the Gratification of His Desires Came Forth the Evil That Brought Tragedy into Many Lives.

A Truly All-Star Cast in This Absorbing Intense Drama of Everyday Life.

An Allan Dwan Production That Thrills and Entertains.

"Outlawed"

Pioneer Releases Usual Western in Picture of Sylvanite Production Company.

Reviewed by Jessie Robb.

The West of the plains and the cattle country forms the background for this melodrama. The picture has been well produced for its class as regards direction and photography. The story is coherently developed and has a novel opening introducing the leads in a unique and amusing fashion. There is some trick riding, plain and fancy shooting and much rough and tumble fighting. Rather two much, as the final fight between the hero and villian is extended to such lengths and covers so much territory that the spectators' interest lags and turns into laughter, a result evidently not intended by the producers. The cast is adequate to the exigencies demanded. The entertainment value may be classed as fair plus.

The Cast.

Barbara Benton.....Carlyn Wagner
Bob Fleming.....Bill Patton
Bud Knowles.....Buck Conners
Tom Benton.....Joseph Rickson
John Cortwright.....Lee Pate
Howard Gordon.....Pop Kennard
Frank Kayner.....Steve Clemento
Dick May.....George Sewards
"Sophy" Robbin.....Edward Burns

Story and Direction by Alvin J. Neitz.
Length, Five Reels.

The Story.

Bob Fleming, cowboy and U. S. marshal, on his way to Sierra Madre races the train steaming into the same town. On board is Barbara Benton. Bud Knowles, the sheriff, has tried to make her acquaintance, but unsuccessfully. Barbara attempts to take a snapshot of Bob. Her hat blows out of the window. It is rescued by Bob, who makes a fying leap on the train. The porter, who covets a tip, tries to prevent Bob from entering. He draws his revolver. The passengers, thinking it a hold-up, deposit their valuables in Barbara's hat. Bob hands everything to Barbara and leaps from the train.

Arriving at the ranch, Barbara finds Bob installed as one of the hands. The sheriff soon arrives and demands Bob's arrest as a cattle thief. Bob escapes, but drops a badge of a U. S. marshal. Barbara overhears a conversation in which she discovers that the sheriff and her father are the leaders of the thieves. Bob is captured by the sheriff, who forces Barbara to confess that Bob is the train robber. The townspeople intend to hang him. Bob escapes.

That night Barbara learns that Bob and her father are working together to catch the sheriff and his gang who are the real thieves. The next day Barbara is captured by the sheriff, who plans to hold her as the price of his freedom. Bob and his posse follow. In a terrific fight the sheriff is killed and Bob saves Barbara.

Program and Exploitation Catchlines: A Terrific Fight Between the U. S. Marshal and the Treacherous Sheriff Saves the Girl of His Heart from a Villain.

He Met Her First by Leaping on a Flying Train with Her Rescued Hat and Won Her at Last After Many Perils.

Short Subjects of Importance

"The First Circus"

Immense is the one word which will do justice to the first of the animated marionette pictures to be known as Tony Sarg's Almanac. This short reel is the most artistic bit of fooling so far devised for the screen. "The First Circus" relates to the entertainment of a prehistoric P. T. Barnum, whose trained animals consist of a gigantosaurus and a mammoth reptile. The astonishing tricks that he and his troupe are enabled to perform with the help of these brute actors would seem incredible if they were not done before your eyes. To see the prehistoric Barnum himself hurled upwards hundreds of feet by the well trained tail of the giganto-and-soforth, to be caught again on the tip of his nose by that same useful member belonging to the world's greatest beast, is to feast on delight in solid, satisfying chunks. And later, at the command of The World's First Great Showman, when the mammoth reptile, trembling at the frown of his trainer, glides to the back of the gigantoetc, hitches his tail around the beast's neck, encircles the giganto's tail with his own neck and fashions a tight-rope fifty feet in length upon which Mlle. Stoneage dances and bounds a hundred feet into the air there is still larger chunks of mirth bestowed upon the spectator. "The First Circus" is the biggest short reel of novel humor on the screen market.—E. W.

"Screen Snapshots No. 24"

This will probably prove one of the most popular of this series. One item that will appeal to almost any house shows Charlie Chaplin, Douglas Fairbanks, Jack Dempsey, Jim Corbett and Kid McCoy doing stunts in connection with a Marine recruiting drive. Charlie and Doug appear in characteristic scenes, including one where Charlie directs the band until Doug tries to stop him. Then Dempsey "butts in" and Charlie by his gymnastic tactics forces him to take the count and is proclaimed the heavyweight champion. There is also an unusually interesting lots of other subjects, including slow motion scenes of girls on a bathing beach together with a peep at the inside of the camera with which the scenes are taken. One would wish, however, for a more detailed view of this process. An out of the ordinary scene shows Hugo Ballin instructing Edward Earle just how to kiss his, that is Ballin's, wife, in a scene in his latest picture; also father Butler directing son David Butler in a forthcoming feature. In addition there are a number of other items which will be of interest to screen fans. C. S.

"Double Crossed"

Jack Perrin is supported by the usual company that makes these two reel Westerns for Universal, all of whom interpret the simple story of "Double Crossed" to its best advantage. In fact, the star and his assistants make of it a better short feature than usually comes from the same source. Also the story, which deals with the frustrating of the plans of the villain to steal cattle from the father of the girl he would like to marry by the noble cowboy played by Jack Perrin, has distinct dramatic values and general appeal. It is tersely told, which strengthens its punch. (Universal) F. T.

"Dexterity and Mimicry of Insects"

Under the sub-title of "Acrobatic Flies" a large portion of this Kineto Review, which is one of the second series, has already been commented on, following its showing at the Capitol. Other scenes, however, show how certain insects to obtain their food prey upon each other. For example, there are fights between hawk moths and caterpillars, and mantis and scorpions, together with characteristic views of these animals. It is a highly interesting reel throughout, although the most entertaining scenes are those showing fleas and flies juggling cork, wood, etc., and a grasshopper performing on a trapeze. (C. B. C. Film Sales Corporation.) C. S.

"The Galata Bridge"

The Galata Bridge is the connecting link, over the Golden Horn, between Stamboul and Galata, both of which are parts of the greater city of Constantinople. It is world wide famous because it is one of those bridges of which it is said that a person standing upon it long enough would meet every friend he had. During the one reel Burton Holmes has not moved his camera from some part of the span, and he has caught enough material to cement easily the onlooker's attention for the thousand feet. The cosmopolitan types of passersby supply most of the interest, but the views of the two sections of the amalgamated city, Stamboul, the Turkish quarter and Galata, the European town, which are photographed from the top of the bridge tower do not fall far behind. (Paramount)—F. T.

"The Three Jokers"

Earl Rodney and Irene Dalton are the featured players in this two-reel Vanity Comedy released by Educational. It has to do with the winning of a sweetheart despite the declaration of her father that she is foolish to accept the first proposal of marriage she ever had. Why not wait until there have been a couple of others and then pick the best, argues dad in a kidding mood that is mistaken as deadly serious. Complications follow when the hero sees to it that the girl has two other proposals and dad accepts one of the men and puts over a mock marriage at the point of the pistol. Two other sweethearts figure in the tangled skein. It's highly entertaining.—S. S.

"A Polynesian Odyssy"

Views of the scenery and photographs of the life, customs, habitations and pursuits of the natives of far away islands have a definite fascination for the average person in the United States. The present Burton Holmes Travel Picture carries the spectator to Bali, the largest island adjacent to Java. The reels begin with the steamer's arrival and continue for considerable footage with views of the most important town and its surrounding country. The latter half of the travelogue consists of intimate views of the natives and their manner of living. (Paramount).—F. T.

Twenty Reviews in This Issue. Compare with Other Publications.

"Paris, The Beautiful"

Charles Urban's Kineto Review No. 2 conducts one on an interesting trip through Paris. The most noteworthy scenes and buildings are shown, but particularly timely because of the recent world-wide notice given to the centenary of Napoleon's death, is the picture of the Arc de Triomphe, the largest arch of its kind, which was begun by the great emperor to commemorate his triumphs. It was completed by a later king of France, Louis Philippe.

Also particularly apropos was the showing of the Hotel des Invalides, under the great dome of which is Napoleon's tomb. The dome is eighty-six feet in diameter and one hundred and forty-four feet high and is visible from all parts of Paris.

The Champs-Elysees, known all over the world as the promenade of fashion, is shown thronged with stylishly dressed strollers. Along this great thoroughfare are some of the most famous palaces. There are also many other noteworthy Paris sights and scenes, among which are the parks, with their lakes, and several buildings famous for their architecture and antiquity.—T. S. da P.

"Let's See the Animals"

This Kineto Review gives some interesting "shots" of jungle denizens as well as inhabitants of the Far North behind the iron bars that man has provided for them. The hippopotamus is seen, feeding lazily, half in and half out of water, an untamable chimpanzee is shown darting about his cage, and a polar bear in playful mood goes through his antics. Darting-tongued reptiles, queer birds, besides many other animals, are also in the film.—T. S. da P.

"Let Me Explain"

An uncle who does not believe in matrimony is the dark spot in the lives of newlyweds in this two-reel Christie Comedy featuring Viola Daniel and Earl Rodney, and the plot has to do with their efforts to convince him that they are bachelor and maid instead of husband and wife. Of course, uncle complicates matters by falling in love with wifie, and hubby faces the alternative of losing a maid or losing a wife—and losing his good job in the bargain, for uncle is his employer. Things turn out in the approved fashion when wifie takes matters in her own hands. This comedy moves at a fast pace and is highly amusing. Good work is done by William Sloan, Josephine Hill and Donald Edwards, as well as the featured players. The scarcity of subtitles is noticeable, but the development of the plot is not a bit impaired. It is released by Educational.—S. S.

"The Hayseed"

This picture is not up to the mark set by the two-reel comedies which Fox has produced with Al St. John as the star. The comic Al is as agile as ever and rides his bicycle with the same laughable ease, but the inventive machinery of the scenario writer slipped a few cogs and the situations are not conducive of any great amount of fun. With Al in the cast there is bound to be a certain number of laughs, but he gets little help from the plot.—E. W.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which reviews of consensus appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all subjects are five-reel dramas.

FOX ENTERTAINMENTS

SPECIALS.

(Fox News Every Sunday and Thursday)

Skirts (Special Cast—Seven Reels. R-207.
While New York Sleeps. Vol. 45, P-719. (Six Parts).
Blind Wives (All-Star Cast—Seven Reels). R; Vol. 48, P-324; C-R, P-406; Ex. P-565.
A Connecticut Yankee in King Arthur's Court (All-Star Cast—Seven Reels). C-R, Vol. 49, P-125; R; Vol. 48, P-805; C-R, Vol. 48, P-792.
Queen of Sheba (All Star). R, Vol. 49, P-879; C-947.

WILLIAM FARNUM SERIES.

The Scuttlers (Six Reels). R; Vol. 47, P-1084; Vol. 48; C-R, P-46.
His Greatest Sacrifice. R-205.

PEARL WHITE SERIES.

The Mountain Woman (Six Reels). R; Vol. 48, P-725; C-R, P-1033.
Know Your Men (Six Reels). R; Vol. 49, P-516; C-R, P-581.
Beyond Price.

TOM MIX SERIES.

The Road Demon (Six Reels). R; Vol. 48, P-1009; C-R, Vol. 49, P-31.
Hands Off (Six Reels). Vol. 49, R-755; C-R, 823.
The Hornets' Nest.

WILLIAM RUSSELL SERIES.

The Cheater Reformed. R; Vol. 49, P-193.
Bare Knuckles. R-311; C-R, Vol. 49, P-360.
Colorado Pluck. R-207.

SHIRLEY MASON SERIES

Wing Toy. R; Vol. 48, P-816; C-R, Vol. 49, P-135.
The Lamplighter. Vol. 49; R-878; R-47.
The Mother Heart.

GEORGE WALSH SERIES.

Number 17. R-86; C-149.
Dynamite Allen. R-311; Vol. 49, P-43; C-8, P-135.
From Now On.

20TH CENTURY BRAND.

Partners of Fate (Louise Lovely). R-86.
Why Trust Your Husband? (Eileen Percy). R; Vol. 48, P-595; C-R, P-916.
Oliver Twist, Jr. (Harold Goodwin). R; Vol. 49, P-414; C-R, P-705.
The Blushing Bride (Eileen Percy). R; Vol. 49; P-192; C-R, Vol. 49, P-360.
The One-Man Trail (Buck Jones). R; Vol. 49, P-626; C-R, P-705.
While the Devil Laughs (Louise Lovely). R; Vol. 49, P-625.
Big Town Ideas (Eileen Percy).
Get Your Man (Buck Jones).
Hearts of Youth (Harold Goodwin).
The Tomboy (Eileen Percy). R-208.

SERIAL.

Fantomas (Serial—Twenty Episodes). R; Vol. 48, P-218.

SUNSHINE COMEDIES.
(Two Reels Each.)

The Simp. C-Vol. 49, P-513.
The Big Secret. C-Vol. 49, P-630.
His Fiery Beat.
Roaring Lions on Parade.
His Unlucky Job.
The Baby.

CLYDE COOK COMEDIES.
(Two Reels Each)

The Jockey. C-Vol. 49, P-630.
Don't Tickle.
All Wrong.

MUTT AND JEFF CARTOONS.
(One Reel)

Dr. Killjoy. Vol. 49, C-310.
The Vacuum Cleaner.
The Naturalists.
A Rare Bird.
Flivvering.

FAMOUS PLAYERS-LASKY

March.

Straight Is the Way (Cosmopolitan Production—L-6,839 Ft. R; Vol. 49, P-45.
The Call of Youth (Hugh Ford British Production)—L-3,871 Ft. R-756.
The Easy Road (Thomas Meighan)—L-4,982 Ft. R; Vol. 48, P-1090.
O'Malley of the Mounted (William S. Hart) L-5,626 Ft. R; Vol. 48, P-965; C-R; Vol. 49, P-135.
Beau Revel (Thomas H. Ince—Louis J. Vance Production). L-5,293 Ft. R; Vol. 49, P-412; C-R, P-469.
The Gilded Lily (Robert Z. Leonard Production—Mae Murray). L-6,000 Ft. R; Vol. 49, P-310; C-R, 469.
The Idol of the North (Dorothy Dalton)—L-5,802 Ft.

April.

The Faith Healer (George Melford Production). 6,347 Ft.; R; Vol. 49, P-413; C-R, P-705.
The Dollar a Year Man (Roscoe Arbuckle). 4,606 Ft. R; Vol. 49; P-515; C-R, P-705.
Buried Treasure (Cosmopolitan-Marion Davies). 6,964 Ft. R; Vol. 48, P-1089; C-R, Vol. 49, P-31.
The Witching Hour (W. D. Taylor Production). 6,734 Ft. C-R, Vol. 49, P-360; R, Vol. 49, P-193.
The Love Special (Wallace Reid). 4,855 Ft. R; Vol. 49, P-516; C-R, P-581.
The Great Day (Hugh Ford-British Production). 3,827 Ft. R-757.
What Every Woman Knows (Wm. DeMille Production). 6,675 Ft. C-R; Vol. 49, P-360; R; Vol. 49, P-192.
The Home Stretch (Ince-Douglas McLean). 4,512 Ft. R-91.
The Whistle (W. S. Hart). R; Vol. 49, P-627; C-R, P-705.

May.

The City of Silent Men (Thomas Meighan). 6,199 Ft. R-759, C-R, 823.
Proxies (Cosmopolitan Production). 6,283 Ft. R; Vol. 49, P-881; C-947.
Deception (Super-Special).
Old Jo (Dorothy Gish). 4,956 Ft.
King, Queen, Joker (Sid Chaplin). 5,016 Ft.
Too Wise Wives (Lois Weber Production). 5,164 Ft.
Sacred and Profane Love (Elsie Ferguson). 5,964 Ft. R; Vol. 49, P-994; R-47.
Sentimental Tommy (John S. Robertson Special). Vol. 49, P-626; C-R, 705.
Deception (European Production). R; Vol. 49, P-989; C-47.
The Traveling Salesman (Roscoe Arbuckle). R-88; C-149.

COMEDIES.

Mar. 6—Wedding Bells Out of Tune.
Mar. 20—Sweetheart Days.

MACK SENNETT COMEDIES.

April 16—Officer Cupid. R-204.
April 24—Away from the Steerage.

PARAMOUNT ARBUCKLE COMEDIES.
(Two Reels Each).

Mar. 27—Out West.
April. 3—The Bell Boy.

ARRUCKLE.

May 8—Moonshine.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

Mar. 13—In the Garden of the East. C. Vol. 49, P-513.
Mar. 20—Jerusalem the Holy City. C. Vol. 49, P-513.
Mar. 27—Modern Jerusalem. C. Vol. 49; P-469.
April 3—Along the Riviera. C-754.
April 10—Alexandria. R. 880.
April 17—Biskea the Beautiful. Vol. 49, R-995.
April 24—Present Day Prague. R-208.
May 1—A Polynesian Odyssey.
May 8—The Galata Bridge.
May 15—Monte Carlo.
May 22—Bazaars of Cairo.
May 29—Country Life in Bohemia.

VENDENBERGH SERIES.
(One Reel Each.)

Wild Men of Africa.
April 17—Jungle Dancers.
May 1—The Lion Killers.
May 15—Slaying the Hippopotamus.
May 29—The Land of Pygmies.

PARAMOUNT MAGAZINE.
Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).
Paramount Magazine. C; Vol. 49, P-630.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison and Josie Sedgwick are starred in the "Double Adventure" Serial. Ruth Roland stars in the "Avenging Arrow" Serial. George B. Seitz and June Caprice star in "The Sky Ranger" Serial.

Releases for Week of April 3.

No. 11 of Double Adventure (The Danger (Ledge).
No. 4 of The Avenging Arrow (A Life in Jeopardy).
La Rue of Phantom Valley (Tom Santschi—Two Reels). C, Vol. 49, P-513.
The Love Lesson (Eddie Boland Comedy—One Reel). C, Vol. 49, P-630.
Trailing the Coyote (Adventures of Bob and Bill—One Reel). R-755.

Releases for Week of April 10.

No. 12 of the Double Adventure (Hazardous Heights).
No. 5 of The Avenging Arrow (The Message Stone).
A Forest Samson (Edgar Jones' Production—Two Reels). R-759.
Rush Orders ("Snub" Pollard—Rolin Comedy—One Reel). C-754.

Releases for Week of April 17.

No. 13 of the Double Adventure (By Air and Sea).
No. 6 of The Avenging Arrow (The Midnight Attack).
The Sagebrush Musketeers (Two Reels—Tom Santschi—Western). C-754.
Hobgoblins (One-Reel Comedy—Eddie Boland).

Releases for Week of April 24.

No. 14 of The Double Adventure (The House in the Canyon).
No. 7 of The Avenging Arrow (The Double Game).
The Law of the Woods (Edgar Jones—Two Reel Drama). R-204.
Bubbling Over ("Snub" Pollard—One Reel Comedy—Rolin). R-877.

Releases for Week of May 1.

No. 15 of The Double Adventure (The Wages of Crime).
No. 8 of The Avenging Arrow (The Strange Pact).
No. 1 of The Sky Ranger. Sky Ranger, The (Serial). R; Vol. 49, P-993.
The Sheriff of Mojave (Tom Santschi—Two Reels). R-204.
Hurry West (Eddie Boland—One Reel). R-85.
Catching a Coon (Bill and Bob—One Reel).

Releases for Week of May 8.

No. 9 of The Avenging Arrow (The Auction Block).
No. 2 of The Sky Ranger (The Sinister Signal).
No Children (One Reel—"Snub" Pollard Comedy). P-204.

Releases for Week of May 15.

The Lure of Egypt (Six Parts). R-91.
No. 10 of The Avenging Arrow (Outwitted).
No. 3 of The Sky Ranger (In Hostile Hands).
A Straight Crook (One Part Comedy—Eddie Boland). R-210.

ROBERTSON-COLE

One Man in a Million (George Beban—Six Reels). R; Vol. 48, P-597; C-R, P-668.
The First Born (Sessue Hayakawa). R; Vol. 48, P-818; C-R, P-1033.
The Mistress of Shenstone (Pauline Frederick). R; Vol. 49, P-45; C-R, P-469.
Seven Years' Bad Luck (Max Linder). R-87; C-149.
"813." R; Vol. 49, P-47.
See My Lawyer (Christie Comedy—Six Parts).
What's a Wife Worth? (Cabanne Production—Six Parts).
Good Women (Gasnier Production — Six Parts). R-208.
Nohody's Kid (Mae Marsh).
If Women Only Knew (Six Parts).
Beach of Dreams.
Black Roses (Sessue Hayakawa). R-88; C-149.

CURRENT FILM RELEASE DATES

GOLDWYN DISTRIBUTING

Song of the Soul (Vivian Martin).
Godless Men—L-6,367 Ft. Vol. 48, P-730; C-R, P-1033.
Just Out of College—L-4,779 Ft. R; Vol. 48; P-964; C-R, P-1033.
The Highest Bidder—L-4,960 Ft.; R-879.
Prisoners of Love. R; Vol. 48, P-594; C-R, P-668.
Guile of Women. R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
A Voice in the Dark—L-4,255 Ft.
What Happened to Rosa—L-4,148 Ft.; R; Vol. 49, P-880; C-947.
Roads of Destiny (Pauline Frederick). 4,955 Ft.; R; Vol. 49, P-629; C-R, P-705.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Production). 5,574 Ft. R; Vol. 49, P-409.
A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft.; Vol. 49; C-R, 823.
Snowblind (All Star).
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Production).
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.

GOLDWYN-BRAY.

No Reg-lar Bird (Finley Nature) and Hidden Cascades of Luzon (Powell Expedition).
Chemical Inspiration and Cartoon.
Safe Combination and Cartoon.
The City That Never Sleeps (Powell Expedition).

GOLDWYN-BRAY COMICS.

(One Reel.)

Judge Rummy in "The Sponge Man" (Lampoons).
Shenanogan Kids in "Hunting Big Game (Lampoons).

CAPITOL COMEDIES.

Indigo Sunday. V; Vol. 49, P-630.
Home Brewed Youth. C; Vol. 49, P-630.
Angels' Feathers.

GOLDWYN—INTERNATIONAL COMICS.

Too Much Pep.
Fatherly Love.
The Chicken Thief.

EDGAR COMEDIES.

Get Rich Quick Edgar. C; Vol. 49, P-513.
Edgar the Detective. C-876.

REALART PICTURES

Star Productions.

The New York Idea (Alice Brady). Vol. 47, P-769; C-R, P-1002.
Oh, Lady, Lady (Bebe Daniels) R; Vol. 48; P-100; C-R, P-282.
Something Different (Constance Binney). R; Vol. 48, P-216; C-R, P-668
All Souls' Eve (Mary Miles Minter). R; Vol. 48, P-731; C-R, Vol. 49, P-31.
The Snob (Wanda Hawley. R; Vol. 48: P-731.
She Couldn't Help It (Bebe Daniels). R; Vol. 49, P-46.
The Plaything of Broadway (Justine Johnstone). R; Vol. 49, P-415; C-R, P-469.
Out of the Chorus (Alice Brady). R; Vol. 49, P-517; C-R, P-581.
Her First Elopement (Wanda Hawley). R-88; C-149.
Ducks and Drakes (Bebe Daniels). R; Vol. 49; P-628; C-R, P-705.
The Outside Woman. R; Vol. 49, P-627; C-947.
The Little Clown (Mary Miles Minter). 5,031 Ft. R; Vol. 49, P-877, C-947.
The House That Jazz Built (Wanda Hawley). 5,225 Ft. R; Vol. 49, P-990.
The Magic Cup (Constance Binney). R-86.
Sheltered Daughters (Justine Johnstone). R-209.

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

Chester Comedies.

(Two Reels.)

Beat It. C; Vol. 49, P-630.
Just in Time
Ready to Serve.
Snooky's Wild Oats.

Christie Comedies.

(Two Reels.)

Wedding Blues (Two Parts). R; Vol. 49, P-414.
Mixed Bedrooms (Two Parts). C; Vol. 49, P-513.
Scrappily Married.

Torchy Comedies.

Torchy's Big Lead. R; Vol. 49, P-413.
Torchy's Double Triumph. R; Vol. 49, P-413.
Crowning Torchy.
Torchy's Promotion.

Mermaid Comedies.

Moonshine. C; Vol. 49, P-627.
Bang! R-204.
The Greenhorn.

Vanity Comedies.

Hubby Behave.
Take Your Time.

Specials.

Valley of Ten Thousand Smokes (One Part).
Modern Centaurs (One Part).

Robert C. Bruce Series.

Water Trails (One Reel). C; Vol. 49, P-513.
Voices of the Sea. C; Vol. 49, P-629.
The Merry Little Put Put.

Chester Outing Scenics.

The Worst Was True. R-759.
One Peek was Plenty. R-876.
The Red Trail's End.

Gayety Comedies.

His Better Half.

Chester Screenics.

Sultans of the Sea.

HUDSON BAY TRAVEL.

It's a Great Life If—
An Eskimotion Picture.

WORLD WANDERINGS.

In Dutch.
South Sea Magic.

MISCELLANEOUS.

Golf (Slow Motion).
Dixie.

PIONEER FILM CORP.

Where Is My Husband? (Jose Collins).
Out of the Depths (Violet Mersereau and Edmund Cobb).
Finders Keepers (Violet Mersereau and Edmund Cobb). R; Vol. 49, P-516.
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
Idle Hands (Gail Kane and J. Herbert Frank). C-R, P-1002; R-210.
A Good Woman (Gail Kane and J. Herbert Frank).
Crimson Cross.
Stolen Moments (Margaret Namara — Six Reels).
The Barbarian (Monroe Salisbury — Six Reels). R; Vol. 49, P-992.
Indiscretion (Florence Reed—Six Reels).
A Man There Was (Victory Seastrom — Six Reels). R; Vol. 43; P-1682.
Beyond the Crossroads (Ora Carew — Six Reels).
In Society (Edith Roberts—Six Reels).
Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.

AMERICAN FILM COMPANY

The Blue Moon. Vol. 48, P-99.
Their Mutual Child (Margarita Fisher — Six Reels).
Sunset Jones (Charles Clary and Irene Rich). R; Vol. 49, P-995.
Payment Guaranteed (Margarita Fisher). R; Vol. 49, P-991.

UNIVERSAL FILM MFG. CO.

"The Diamond Queen" serial stars Eileen Sedgwick, and "The White Horseman" serial stars Art Acord.

A Dollar's Worth (Two-Reel Comedy). C, P-754.
Dan-de-Lions (Two-Reel Comedy). C-754.
The Dangerous Moment (Carmel Myers). R; Vol. 49, P-756; C-947.
No. 11 of The Diamond Queen (In Torture's Grip).
No. 4 of The White Horseman (The Death Trap).
Movie Struck (Billy Fletcher — One-Reel Comedy).
Harem Scarem (Century Lions — Two-Reel Comedy).
Who Was the Man? (Hoot Gibson—Two-Reel Western).
The Big Adventure (Breezy Eason). R; Vol. 49, P-879; C-947.
No. 12 of The Diamond Queen (The Kidnapping).
No. 5 of The White Horsemen (Trails of Treachery).
Short and Sweet (Dorothy Wolbert). One-Reel Comedy).
A Monkey Hero (Joe Martin—Comedy). Two Reels).
On With the Show (Century Lions—Two Reels.
The Guilty Trail (Jack Perrin—Two-Reel Western).
Desperate Youth (Gladys Walton). R; Vol. 49, P-990; C-47.
No. 13 of The Diamond Queen (Weird Walls).
No. 6 of The White Horseman (The Furnace of Fear).
Blue Sunday (Two Parts—Lyons and Moran. Jewel Comedy).
Oh, Tessie (One Part—Dorothy Wolbert—Comedy).
The Kid's Pal (Two Parts—Brownie, a Dog). R-204.
Crossed Clues (Two Parts—Hoot Gibson—Western).
No. 14 of The Diamond Queen (The Plunge).
No. 7 of The White Horseman (A Leap for Life).
The Truck Horse Bandit (Billy Fletcher—One-Reel Comedy).
Reputation (Priscilla Dean—Jewell). R-205.
The Country Heir (Harry Sweet—Two Reel Century).
The Empty Gun (Lon Chaney — Two Reel Western).
The Blazing Trail (Frank Mayo). R-89.
Wood Simps. R-204.
For Sale (Two Reels—Century Comedy). R-205.
The Wallop (Harry Carey). R-207.
No. 15 of The Diamond Queen (The Decoy).
No. 8 of The White Horseman (The White Horseman).
Zulu Love (One-Reel Comedy—Eddie Barry). Comedy).
Dandy Lions (Two Parts—Century Lion Comedy).
The Outlaw (Two Reels—Jack Perrin).

L-J-SELZNICK ENTERPRISES

ELAINE HAMMERSTEIN STAR SERIES.

Poor, Dear Margaret Kirby. 5,500 Ft. R; Vol. 49, P-411; C-R, 823.
The Miracle of Manhattan. R-92.
The Girl from Nowhere.

EUGENE O'BRIEN STAR SERIES.

Worlds Apart. L-5,980 Ft. R-206.
Gilded Lies. R-878.
The Last Door.
The Wonderful Chance. R-210.

OWEN MOORE STAR SERIES.

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience.

CONWAY TEARLE STAR SERIES.

Bucking the Tiger. L-5,000 Ft. R-206.
The Fighter.

SPECIAL PRODUCTIONS.

The Road of Ambition (Conway Tearle). L-5,500 Ft. R; Vol. 49, P-191; C-R, P-469.
The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192.

NORMA TALMADGE (REISSUE).

Ghosts of Yesterday.

SHORT SUBJECTS.

(Released by Select)

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

CURRENT FILM RELEASE DATES

W·W·HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.

ZANE GREY PICTURES, INC.

Riders of the Dawn (Seven Reels).
The U. P. Trail (All-Star—Seven Reels). R; Vol. 47, P-386; C-R, P-580.

J. PARKER READE, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47, P-639; C-R, P-852.

DIAL FILM COMPANY PRODUCTIONS.

The Tiger's Coat (Myrtle Stedman).

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

NATIONAL PRODUCTIONS.

The Kentucky Colonel (J. J. Dowling). R; Vol. 46, P-530.

IRVIN V. WILLAT PRODUCTIONS.

Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.

J. L. FROTHINGHAM PRODUCTIONS.

The Broken Gate. R; Vol. 48, P-101; C-R, P-282.
The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION.

The Truant Husband.

HUGO BALLIN.

Pagan Love.
East Lynne. R; Vol. 49, P-415; C-R, P-469.

RENCO FILM CORPORATION.

Lavender and Old Lace. R-92; C-149.

FIRST NAT'L EXHIBITORS

Mama's Affair (Constance Talmadge). R; Vol. 48, P-726; C-R, P-916.
My Lady's Latchkey (Katherine MacDonald). R; Vol. 48, P-817; C-R, Vol. 49, P-469.
Habit (Mildred Harris). R; Vol. 49, P-626.
The Woman in His House.
The Old Swimmin' Hole (Charles Ray). R; Vol. 49, P-44; C-R, P-135; Ex. P-151.
Scrambled Wives (Marguerite Clark).
Lessons in Love (Constance Talmadge). R-206.
The Skipper's Treasure Garden (Toonerville Trolley Comedy—Two Reels). C-309.
Jim the Penman (Lionel Barrymore). R; Vol. 49, P-518; C-R, P-581.
Love, Honor and Behave (Mack Sennett Production). C-R; Vol. 49, P-469; R-515.
The Passion Flower (Norma Talmadge). 6,953 Ft. Vol. 49, R-758; C-R, P-823.
The Oath (R. A. Walsh). R; Vol. 49, P-881, C-947.
Not Guilty (Sidney Franklin Production).
The Girl in the Taxi (The Carter DeHavens).
Bob Hampton of Placer (Marshall Neilan Production).
Gypsy Blood (Pola Negri).
Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin).
The Sky Pilot (Cathrine Curtis Productions). R; Vol. 49, P-994; C-47.
Scrap Iron (Charles Ray—7,500 feet).
Peck's Bad Boy (Jackie Coogan). R-87, C-49.
Bob Hampton of Placer (Neilan Production). R-90.

"BIG FIVE" ATTRACTIONS.

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.

VITAGRAPH

SPECIAL PRODUCTIONS.

Dead Men Tell No Tales (Seven Reels). R; Vol. 47, P-249; Vol. 48; C-R, P-46; Ex.-P-687.
Black Beauty (Jean Paige). R; Vol. 48, P-555; C-R, P-668.
The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.

ALICE JOYCE.

The Vice of Fools. R; Vol. 47, P-252; C-R, P-714.
Cousin Kate. Vol. 48, P-598; C-R, Vol. 49, P-581.
Her Lord and Master (Six Reels). R-756, C-947.

CORINNE GRIFFITH.

It Isn't Being Done This Season. R; Vol. 49, P-414.
What's Your Reputation Worth? R-759; C-R, 823.

EARLE WILLIAMS.

Diamonds Adrift. R; Vol. 49, P-514.
The Romance Promoters.
It Can Be Done. R; Vol. 49, P-991.

ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49, P-991.

ALICE CALHOUN PRODUCTIONS.

Princess Jones. R; Vol. 49, P-993.
The Charming Deceiver. R; Vol. 49, P-994.

LARRY SEMON COMEDIES.

The Suitor.
The Hick. R-759.
The Rent Collector. R-881.

JIMMY AUBREY COMEDIES.

(Two Reels)

His Jonah Day.
The Decorator.
The Blizzard. R; Vol. 49, P-414.

CHAPTER PLAYS.

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes).

SERIAL.

The Purple Riders (Joe Ryan—Fifteen Episodes). Vol. 49, R-877.

METRO PICTURES CORP.

Cinderella's Twin (Viola Dana). R; Vol. 49, P-878; C-947.
Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels). R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Feb. 7—Passion Fruit (Doraldina—Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992, C-47.
April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518 C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.
Coincidence. R-209.
The Last Card.
Home Stuff.
Fine Feathers.

NAZIMOVA PRODUCTIONS.

Dec. 6—Billions (Nazimova—Six Reels). R Vol. 47, P-912; C-R, P-1002.

C. E. SHURTLEFF, INC.

Mar. 14—The Little Fool (Star Cast). R; Vol. 49, P-411; C-R, P-469.

S-L PRODUCTIONS.

Feb. 28—Without Limit (Anna Q. Nilsson—All-Star Cast—Six Reels). Vol. 48, P-1094.

BUSTER KEATON COMEDIES.

February—Hard Luck. R; Vol. 48, P-967.
The Goat. R; Vol. 49, P-412.
The High Sign.

STOLL FILM CORP.

(Released through Pathe Exchanges.)

The Flame. R; Vol. 48, P-732; C-R, P-916.
God's Good Man. R; Vol. 48, P-1092.
The Tidal Wave. R; Vol. 49 P-47; C-R Vol. 49, P-360.
Bars of Iron. R-310; C-R, Vol. 49, P-360.
Testimony. R-311; C-R, P-581.
The Garden of Resurrection. R; Vol. 49, P-517.

FEDERATED EXCHANGES

SPECIALS.

Penny of Top Hill Trail (Bessie Love). R-89.
Hearts and Masks. R-209.
Good-Bad Wife.
The Servant in the House.
Don't Leave Your Husband. R; Vol. 49, P-989.

MONTE BANKS COMEDIES.

A Rare Bird.
A Flivver Wedding.
Nearly Married.
Kidnappers' Revenge.

HALLROOM COMEDIES.

False Roomers. R; Vol. 49, P-995.
Their Dizzy Finish.

MISCELLANEOUS RELEASES

EQUITY PICTURES.

Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). R; Vol. 46, P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R, P-608.
Straight from Paris (Clara Kimball Young). R-876.
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Hush (Clara Kimball Young). R-87; C-149.

KINETO COMPANY OF AMERICA, INC.

(Urban Popular Classics)
Kineto Reviews

(Released Through National Exchanges, Inc.)
(One Reel)

Liquid Gold in Texas.
Babyhood.
Trip of the U. S. Idaho.
Vegetarians.
Hunting for the Sea Wolf.
Boy Scouts.
Water Babies.
Beauty Spots in the United States and Canada.
Acrobatic Flies. C-625.
Delta of the Nile. C; Vol. 49, P-630.
Manhattan Life. R-881.
Morocco the Mysterious. R-204.
Naturalist's Paradise. R-210.
Birds of Crags and Marshes. R-204.
Peculiar Pets. R-204.

CHARLES URBAN'S MOVIE CHATS.

(Released Through State Rights Exchanges)
First Series from No. 1 to 26, Inclusive (One Reel).
Second Series from No. 27 to 52, Inclusive (One Reel).

NATIONAL EXCHANGES.

Welcome, Children.
Kineto Reviews (One Reel a Week).

RUSSELL-GRIEVER-RUSSELL.

(Released Through Capital Film Company)

Specials.

Witch's Lure.
A Profligate Woman.

Fritzi Ridgwny Productions.

(Two Reels)

A Race with Death.
Across the Border.

Tusun Comedies.

Cabareting Under Difficulties.
Stranded.

Helen Gibson Series.

Payroll Pirates.
Wires Down.

Gasoline Alley.

(One Reel)

Some Party.
Well! Well!

CURRENT FILM RELEASE DATES

ASSO. PRODUCERS

THOMAS H. INCE PRODUCTIONS.

Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.
Mother O'Mine.

J. PARKER READ, JR.

A Thousand to One (Hobart Bosworth—Six Reels. R; Vol. 47, P-1082; C-R, Vol. 48, P-164.
I Am Guilty (Louise Glaum). R-85; C-149.

ALLAN DWAN PRODUCTIONS.

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
The Broken Doll.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons.

MACK SENNETT PRODUCTIONS.

A Small Town Idol (Ben Turpin). R; Vol. 48; P-967; C-R, Vol. 49, P-31.
Home Talent.
She Sighed by the Seaside (Two Reels).

J. L. FROTHINGHAM.

The Ten Dollar Raise.

UNITED ARTISTS

Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-R, P-1002; Ex. Vol. 48, P-62; Vol. 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48, P-466; C-R, P-538. Ex. Vol. 49, P-60.
March—The Nut (Douglas Fairbanks). R-309; Ex. Vol. 48, P-1043.
Dream Street (D. W. Griffith Production). Vol. 49, R-876.
Through the Back Door (Mary Pickford).

STATE RIGHT RELEASES

ALLIED DISTRIBUTING CORPORATION.

Alt and Howell Comedies.

(Two Reels Each)

April 15—Pure and Simple.
May 15—Liquorish Lips.

ARROW FILM CORPORATION.

The Man from Nowhere (Jack Hoxie). R-210.
The Way Women Love (Rubye de Remer). R; Vol. 48, P-598.
Cyclone Bliss (Jack Hoxie). R-92.
The Fatal Sign (Serial).
Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes).
The Man Who Trifled.
Luxury (Rubye de Remer). R-90.

Comedies.

Arrow-Hank Mann (Two Releases a Month).
Muriel Ostriche Productions (One a Month).

AYCIE PICTURES CORPORATION.

False Women. R; Vol. 49, P-993.
Under Western Skies.
Spur Series of Fourteen Two-Reel Westerns.

AYWON FILM CORPORATION.

Lure of the Orient. R; Vol. 49, P-992.

CELEBRATED PLAYERS FILM CORP.

(Gump Cartoons.)

Quiet Game.
Dog Day.
Jilted and Jolted.
A Terrible Time.

Celebrated Comedies.

(One Reel.)

Jazz and Jealousy.
Love and Law.
Mixed Pickles.

CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum).
The Struggle (Franklyn Farnum). R-89.

C. B. C. FILM SALES.

Screen Snapshots (Twice a Month).
Star Ranch Westerns (Every Two Weeks—Two Reels).
Heidi (Two-Reel Prizma).
The Nightingale of Paris (French Drama—Zany Mieus).
The Mormon Trail.
The Queen of Hearts.
Pirates of the West (Two Reels—C. Edward Hatton). C-754.
Screen Snapshots No. 22. C-754.
Queen of Hearts (Two Parts). R-207.
Screen Snapshots No. 23 (R-204).

Hall Room Boys-Comedies.

(Two Reels.)

High and Dry. R-309.
Tough Luck. R; Vol. 49, P-409.
In Bad Again. R-204.

COMMONWEALTH.

The Hidden Light (Dolores Cassinelli). R-877.

CIRCLE FILM ATTRACTIONS.

The Devil's Confession. R; Vol. 49, P-44.

GEORGE H. DAVIS.

Isobel, or The Trail's End. R; Vol. 47, P-645; Ex. Vol. 49, P-156.

DOMINANT PICTURES, INC.

New Weds Comedy (12 One-Reelers—Harry Myers and Rosemary Theby).

EDUCATIONAL.

Christie.

The Reckless Sex.
Red Hot Love.

Vanity.

Three Jokers.
Rocking the Boat.

Gayety.

Mixed Bedrooms.
Turkey Dressing. R-754.

Screenies.

From Dear to Dam.
Buzz-z-.

EXPORT AND IMPORT FILM COMPANY.

The Mask (Seven Reels—Hedda Nova-Jack Holt). R-91
Kazan (Seven Reels—Curwood Story) R-85.

THE FILM MARKET.

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

GRAPHIC.

Mother Eternal (Vivian Martin—Seven Reels). R; Vol. 49, P-990; C-45.

HERALD PRODUCTIONS.

(Mack Swain Comedies.)

(Two Reels Each.)

Full of Spirit.
See America First.

HOWELL SALES CO.

The Hope Diamond Mystery (Serial).
You Find It Everywhere. R; Vol. 49, P-413; C-R, P-581.

INDEPENDENT FILM ASSOCIATION.

Pinnacle Productions.

Danger Valley (Neal Hart).
March 15—God's Gold (Neal Hart).

Pinnacle Comedies.

Why Change Your Mother-in-Law?
Shimmy Isle.

Arthur Gooden Productions.

Guardians of the North (Ray Gallagher).
Crooked Trails (Ray Gallagher—One Reel).

HERZ FILM COMPANY.

The Love Slave (Lucy Doraine). Vol. 48, P-817.

GAUMONT COMPANY.

In the Clutches of a Hindoo (Serial).
The Fall of a Saint. Vol. 46, P-690.

JOE HORWITZ.

Dollars and Destiny (Paul Capellani).

J. W. FILM CORPORATION.

Every man's Price (Grace Darling).

HORIZON PICTURES, INC.

14 Talmadge Reissues (Two Reels).

RICHARD KIPLING.

Outlawed.
The Battlin' Kid.

VICTOR KREMER.

I Am the Woman (Texas Guinan).
Winding Trail (Buck Manning).
Handicap (Six Reels).
Why Tell (Henry Miller—Six Reels).

GEORGE KLEINE.

Quo Vadis (Eight Reels).
Julius Caesar (Six Reels).
Conquest Programs (Eleven Programs Totaling Eighty Reels).

BERT LUBIN.

Honeymoon Ranch. Vol. 46, P-1292; R; Vol. 49, P-410.

PACIFIC FILM COMPANY.

The Fatal Thirty.
Adventure (Twice Monthly—One Reel).
George Ovey Comedies (Single Reel—Every Two Weeks).
Vernon Dent Comedies (Single Reel—Every Two Weeks).
Irene Hunt Newspaper Stories (Two Reels—Every Two Weeks).
The Call of the Wild.

PLYMOUTH PICTURES, INC.

Denver Dixon Comedies (Series of Twelve—One Reel Each).
Minta Durfee Comedies (Mrs. Rosco Arbuckle—Five Two-Reel Pictures).
Every Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

C. B. PRICE CO., INC.

Your Daughter—And Mine (All-Star Cast). Vol. 48, P-964.

PRIZMA INCORPORATED.

(One Reel Each)

Victory Parade.
Comedy Review.
Danse Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C; Vol. 49, P-625.
A Day with John Burroughs. C-754.

PRODUCERS' SECURITY CORPORATION.

When Dawn Came. C-R, Vol. 49, P-360; R; Vol. 48, P-101.
Diane of Star Hollow. R-880, C-47.

REELCRAFT PICTURES CORPORATION.

Aladdin.

Tuning Up (One Part).
Headwaiter's Heart (One Part).

Mirth Comedies.

Here He Is (Two Parts).
Oh, Daddy (Two Parts).

Sun-Lite Comedies.

Baby! Baby! (Two Parts).

Franey.

In the Trenches.
Golf.

Paragon.

Goof.
Lady Bug.

Bud and His Buddies.

Winning Winnie.
Poor Fiddler.

RADIOSOIL FILMS.

You and I. R-310; C-R, Vol. 49, P-860.

SALIENT FILMS, INC.

The Shadow (Muriel Ostriche).

M. H. SCHLESINGER.

Things Men Do. R; Vol. 49, P-628.

SUNRISE PICTURE CORPORATION.

The Price of Silence (Peggy Hyland). Vol. 48, P-150; C-R, P-282.

TRI-STAR PICTURES COMPANY.

Dazzling Miss Davidson (Marjorie Rambeau).
How a Woman Loves (Marjorie Rambeau).
She Paid (Marjorie Rambeau).
Mrs. Balfame (Nance O'Neil).

WESTERN PICTURES EXPLOITATION.

A Dangerous Pastime.
That Something. R-758.

WILK AND WILK.

(Lee Kids Comedies.)

The Circus Imps.
The Dixie Madcaps.

WISTARIA FILM COMPANY.

Forbidden Love (Six Reels). R-757; C-947.

WORLD FILM CORPORATION.

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757.

PROJECTION

By F. H. RICHARDSON

What Do You Know?

Tell us just how you would proceed to adapt your revolving shutter to the local condition, including its distance from the aperture or lens.

Look out, brother, there is more here than appears on the surface.

Power's Gives Blow-Out

On the night of May 6th the Nicholas Power Company pulled what was a decidedly unique stunt at their factory, 90 Gold street, New York City. Unique, yes; also, according to the verdict of all those present the affair was very thoroughly satisfactory from all viewpoints.

The members of the I. A. T. S. E. have a standing invitation from the Nicholas Power Company to visit the company's factory and frequently avail themselves of the opportunity to do so. Some of the members of the A. P. S. expressed a desire to see the plant in operation but pointed out that their duties made it difficult to pay the visit during the day or during the early part of the night.

The company then arranged to lay off their working force during the day, May 6th, to work them all night instead and invited the entire American Projection Society to visit the plant after the shows closed down in the evening.

To Watch Process of Manufacture

The idea was to let the men watch the actual process of manufacture and to look over certain improvements which are being put on the projector and to offer any suggestions or criticisms with relation thereto that might seem advisable.

The editor of this department was preparing to make a smoke box demonstration of light ray action in Washington the following week. The Powers Company had very kindly lent their assistance in the preparation of some of the necessary paraphernalia. It was suggested that we give a demonstration for the benefit of the American Projection Society and the officials of the Powers Company during the entertainment, which, of course, we were glad to do, partly because it would accomplish good and partly because it would give us a little practice in the handling of the new apparatus prior to our appearance before the dignitaries of the Society of Motion Picture Engineers and the government officials in Washington.

By midnight almost, if not the entire membership of the American Projection Society had put in an appearance at the factory. They were conducted by S. S. Cassard, vice-president of the company, who explained the various processes of manufacture to an intensely interested audience, assisted by Mr. Griffen, Mr. Milliken and Mr. Buckholm. Edward Earl, president of the Nicholas Power Company, then welcomed the members of the organization and in his usual genial way materially aided in making the purely social side of the evening a real success. In this he had the co-operation of those already mentioned with that of Messrs. De Hart, Bird, W. C. Smith and McGuire.

After this part of the program was completed the accompanying photograph was taken in one of the offices and then luncheon was served. This feature of the entertainment also was excellent, but was somewhat marred by the fact that Joe Basson tried to grab all the cigars, while Lester Bowen, it was said, had two quarts of radishes in front of him at one time.

After the Eats

After the "eats" your humble servant entertained the assembled multitude until 4 a. m. with a demonstration of projection optics which, we believe, at least in some respects, proved a surprise to the men.

The general consensus of opinion as expressed by those in attendance was that the affair would be productive of much good in several different ways.

NICHOLAS POWER OFFICIALS AND MEMBERS OF THE AMERICAN PROJECTION SOCIETY
Who attended the Midnight Frolic staged at the Power's plant, New York, May 6, 1921

The men of the American Projection Society are among the best in New York City. The fact that the organization was invited as a body and that the company gave the affair at what must certainly have been a very considerable expense exclusively for their benefit is pretty good evidence that the importance of the projectionist is beginning to be very thoroughly well recognized.

The last item on the program was one of such interest that the only way the men were finally pried out of the room was by turning the lights out. The thing which kept them until dawn broke in the east was a demonstration of the Powers 6B Type E projector with all its latest improvements, including the new speed control.

This latter was a centre of interest. To get near it one had to literally pry his way in.

We congratulate the Power's Company on the success of what is, so far as we know, the first stunt of this kind to be offered by a projector manufacturer.

Allen's Letter Answered

Recently (April 16 issue) we published a letter from Brother Allen, president local union 360, I. A., Edmonton, Alberta, in which he severely criticised certain official acts of Alberta government officials, whom he claimed licensed a number of young boys as projectionists, who appeared and took the places of the members of 360 when the latter went out on strike.

From the office of the Chief Censor of Moving Pictures, Edmonton, Alberta, comes the letter hereinafter quoted. We hold it but right and decent that the Chief Censor's office be given opportunity to reply to what were, in effect, very serious charges preferred by Brother Allen.

We are sure that Allen would himself agree with this course, though much as we value his friendship, opposition on his part could not prevent publication of the letter.

If Brother Allen is or was in error in the matter of licenses, we are sure that proof of that fact will serve to bring from him a prompt admission and suitable apology. We are all of us subject to error, but the REAL man admits his mistake and makes such reparation as he can.

We would suggest that Allen should be able to determine the truth from an examination of the records of the office of the Chief Censor, which we take it are public records.

A Suggestion

And now may we, in the interest of all concerned, make a suggestion. We have ample evidence that Brother Allen is a man extraordinarily well versed in technical projection. We believe he wants for himself and the projectionists of Alberta nothing more than a square deal.

We believe the Chief Censor has no real intention of giving anything other than a square deal, but that whereas Brother Allen very naturally looks through projection and union specs, one superimposed over the other, as it were, thus, perhaps, not seeing all sides of the various questions with quite the same clearness, the Chief Censor and Mr. Malley must, in the very nature of things, serve the public and the exhibitor and the projectionist—not always an easy thing to do, particularly if the law itself be imperfect, as is usually the case.

The suggestion we would make may have little value, but at least has the virtue of costing nothing.

It is that Brother Allen and the Chief Censor, first having carefully put out of their minds all that has gone before, have dinner together some evening, and talk this whole matter over in a helpful, conciliatory spirit.

Such an invitation would, of course, have to come from the Chief Censor, and should it come, Allen should go armed with a concrete, NON-ACID criticism of the law and of its practical application.

He should be prepared to point out not only what is wrong, but also WHAT HE BELIEVES TO BE THE REMEDY. In other words, let both go prepared for intelligent discussion, and let them meet as friends. We will personally vouch for the fact that Brother Allen is a man whom neither the Chief Censor or any one else need hesitate to meet on that basis.

As to the item of lack of knowledge of projection in the Censor's Office, why we, of course, know just nothing at all on that point. We will say, however, that there should be at least one man in any office attempting to deal with projection room affairs who is well versed in both the practice and theory of projeciton. That is just plain, ordinary common sense.

The letter referred to reads as follows:

GOVERNMENT OF THE PROVINCE OF ALBERTA
Department of the Provincial Secretary
Office of the
CHIEF CENSOR MOVING PICTURES
Edmonton, April 25, 1921.

Dear Mr. Richardson:

On the request of the Chief Censor of Alberta I wish to reply to W. B. Allen's article in the Projection Department, April 16 issue. Mr. Allen goes with great detail into the purpose of the Theatres Act, but his whole complaint seems to hinge on the fact that, according to his statement, a bunch of children without previous experience were granted licenses which enabled them to operate projection machines. THIS IS ABSOLUTELY NOT TRUE, and if Mr. Allen saw the licenses, as one would expect from his concise description of them, he would have read on them all: "THIS IS TO CERTIFY THAT ..... JOHN DOE ——— IS HEREBY LICENSED UNDER THE THEATRES ACT AS AN APPRENTICE PROJECTIONIST FOR THE TERM ENDING," etc.

The "Theatres Act" states, "Every licensed operator may be accompanied in the cabinet by an apprentice. No such apprentice shall operate any moving picture machine or cinematograph except where a duly licensed operator is employed, and any exhibitor, operator or user within the meaning of these regulations who permits any apprentice to operate any moving picture machine, cinematograph or other similar apparatus except under the foregoing conditions, shall be guilty of an offense under the Act."

The above paragraph in conjunction with the licenses issued will successfully contradict the impression purposely implied that these men (all were 18 or over) were given licenses as qualified projectionists.

Might Have Gone Further

Mr. Allen might have gone a little further and told your readers that all the men mentioned sat for examination, and not one was able to secure the second class license necessary for city theatres, hence the application for apprentice licenses, which we could not refuse to issue (limit of one to a theatre).

The local union's just complaint lay in the fact that although all the violators were summoned and charged in court, the cases were adjourned at request of the managers' lawyers and finally dismissed without costs, a matter which was not the fault of this department.

In closing I wish to refer briefly to one more of Mr. Allen's statements: "We believe a few others in this department (Chief Censor's office) probably lack any concrete knowledge of projection practice." As I am no doubt the party referred to here, suffice it to say that the competency or otherwise of the inspector was not a point at issue ,as my remarks re the failure of the applicants will show.

Thanking you to publish the other side of the case and with kindest regards to yourself, I am, Very truly yours.

A. M. MALLEY,
Theatres Inspector.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department, remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Garrick Building, Chicago , Ill., or Wright & Callender Building, Los Angeles, Cal.

Foolish Procedure

The editor of this department is frequently asked this question by theatre managers: "Is it a practical thing to reverse an intermittent sprocket, turning it end for end in order to present the other face of the teeth to the film?"

Replying we would say, yes, it can be done, with some projectors, but it is, nevertheless, a foolish undertaking.

The intermittent sprocket is absolutely the very heart of the projector. Upon its absolute accuracy, down to as infinitesimal a measurement as one ten thousandth of an inch, depends the steadiness of the picture on the screen, and while as we have said it is possible to reverse an intermittent sprocket on some makes of projector, it is, nevertheless, hardly within the range of possibility that a reversed sprocket will be entirely true.

The Letter

Theoretically it would work all right, but in practice the reversal of the sprocket and the redriving of the pins would in all human probability operate to warp the sprocket, at least to some extent, with resulting unsteadiness of the picture on the screen.

Now, Mr. Manager, even with a small store room theatre you are not likely to have less than a thousand seats for sale every day. If you only have 300 seats and give four shows that will make 1,200 seats you are trying to sell every day, and the salability of these seats will to a great degree depend upon the excellence of the results the audience views on your screen.

It Is Quite True

It is quite true that the "stars" have a considerable drawing power. It is also quite true that other things in connection with your show may have considerable drawing power, but after all if your picture is unsteady on the screen the result cannot and will not be nearly as satisfactory as it will be if the picture is rock steady.

It is, therefore, quite possible that you may "save" a few dollars by reversing your intermittent sprocket and lose a very large number of dollars in seat sales through the resultant unsteadiness of the picture and dissatisfaction of the audience therewith.

Take our advice, friend manager, and don't be too "saving," where saving is likely to result in loss amounting to many times the amount of your cheese paring.

Machines used in coating

EASTMAN FILM

are so astonishingly accurate that the variation in thickness of a roll from end to end may be less than 1-2000 of an inch—*never* more

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Corking Good Dope

Over in England they don't seem so much inclined to go "by guess" as we do in this, our glorious land of the supposed to be free.

A certain company owning a large string of the best theatres in England (I am not publishing their name because I am not sure they would want that done) sent out to their projectionists a series of instructions which are headed, "POINTS FOR ATTENTION TO SECURE 100 PER CENT. SCREEN RESULTS."

We present this matter to your attention as being the best thing of its kind evolved to date. We would suggest to theatre managers that the pages containing this matter be clipped out, framed and hung in the projection room.

Points for Attention to Ensure 100 Per Cent. Screen Results

1. Carbons and Lamps

(a) Dry the carbons before use, either on the heating boiler, or on the lamphouse, or both.

(b) Keep your carbon jaws clean and bright with a smooth file.

(c) Use graphite at least twice a week on your lamp gears and slides. DON'T TOLERATE EITHER WOBBLY OR STIFF LAMPS.

(d) Trim and fix your lamps so that the crater is on the optical axis when all adjustments are in the CENTRAL position.

(e) See that you have enough carbon in your lamp to your lenses apart.

(f) Before the house opens to the public burn in sufficient carbons each morning to last you for the rest of the day, with a couple of spares.

(g) Clean out all carbon stumps and dust from your lamphouse daily, and be particularly careful to remove all carbon dust from the mica insulation, to prevent earthing between the carbon jaws and the lamp body.

2. Lenses

(a) Clean and polish your condensers daily with vinegar. It will remove the copper thrown by the negative.

(b) Clean and polish the front and back surfaces of your projection lens daily with a bit of old silk moistened with spirits of wine, if you can obtain it, but do not take your objectives apart.

(c) Refocus the pieture before the show starts, by inserting a thin piece of scratched mica in the gate.

(d) See that your objective is firm and rigid when in position in order to avoid shaky pictures.

(e) With the new type of condenser mount now being issued adjust the inner surfaces of the lenses so that they are not separated by more than 1/16 of an inch.

3. Spool Boxes and Mechanism

(a) Give each bearing and gear ONE DROP OF OIL DAILY.

(b) Wash out the oil bath of the intermittent movement on a definite day each week with paraffin (Think this means kerosene.—Ed.) and refill with elean oil.

(c) Scrub the gate tracks and intermittent sprocket daily (if you are running "First Run" films) after each reel with a tooth brush moistened with paraffin, and dry carefully before threading up the next film. A lump of emulsion on your intermittent sprocket will invariably cause vertical jump on your picture, and a lump on the track will put your picture out of focus on one side and probably tear the sprocket holes.

(d) Examine, weekly, each tooth of the intermittent sprocket, with a condenser lens used as a magnifying glass, for "hooking" or wear at the root of the teeth on the side which takes the pull. "Hooked" sprocket teeth will always tear sprocket holes.

(e) Check the intermittent sprocket daily for play between the cross and the cam in each of the four positions; also for end play. Play between the cross and cam will cause vertical jump of the screen picture, and end play on the intermittent will cause lateral movement of the screen picture.

(f) See that your gate tension spring exerts sufficient pressure to hold a thin film against the tracks, and stop it dead immediately the intermittent sprocket ceases to move. Weak tension springs produce vertical jump and blurry screen pictures, as they are incapable of pressing the film flat agianst the tracks.

(g) If you are projecting "First Run" films, and emulsion deposits on the gate tracks freely, lubricate the emulsion side of the sprocket hole track with a paraffin wax block, or vaseline—JUST A TRACE ONLY—and do not get it on the picture portion of the film.

(h) See that all your sprocket idlers or rollers are clean and bright and that they rotate freely, just and only just clear of the sprockets, when no film is in the projector. The separation between the sprocket and the idler should be equal to the thickness of a film, and the teeth on the sprocket should fit well into the groove on the idler.

(i) Adjust the take up so that it will just and only just rewind the largest spool you use. A tight take up damages sprocket holes.

(j) Keep your spool boxes (Magazines.—Ed.) closed and do not allow naked film to remain exposed on the floor or bench. Films should either be in the spool boxes, on the rewinder under supervision, or in the film bin.

(k) Examine your spool box fire traps daily for wear, also the lid (Door.—Ed.) catches to ensure that the lids (Doors.—Ed.) are securely closed.

(l) Fix the revolving shutter at the EXACT point at the aerial image between the projection lens and the porthole to ensure minimum flicker and absence of ghost.

(m) If either of your projectors show signs of wear, and screen results are below the 100% standard DO NOT HESITATE TO REQUISITION A NEW HEAD AND SPOOL BOX AT ONCE from the head office, by wire if necessary, stating details of your trouble.

(a) Keep your projection and rewinding rooms clean and tidy like a battleship ready for action, with a place for everything and everything in its place.

(b) Switch out all lamps, close window shutters, and keep your projection room dark when you are projecting, to enable you to see your screen clearly.

(c) DO NOT SMOKE IN EITHER THE PROJECTION OR THE REWINDING ROOMS.

(d) Examine, clean and adjust, as necessary, your resistances, switch contacts, and fuses weekly, and use a VERY SLIGHT TRACE of vaseline on all switch and fuse contacts.

(e) Test your fire shutters daily, and see that your

fire buckets, wet blankets and chemical extinguishers are in perfect order and ready for instant use.

(f) See that the projection room doors are self-closing, and that they are closed, as you are required to do under the Cinematograph Act.

4. *Projection*

(a) Before threading your projector see that the framing or racking device is in the central position, and then thread up your film in perfect register with the aperture, so that you will not start on a new spool on an imperfect rack, or frame.

(b) Continually watch your picture for focus, imperfect racks, and light centering.

(c) Slow down on short titles, sub-titles and other printed matter to give patrons time to read the details carefully.

(d) When changing over use an extra large spot on the gate and reduce it to the correct diameter (1¾ inches) when you are again able to watch tbe screen carefully.

(e) Carry a small oval spot at the gate, with the longest axis horizontal. (Wrong: Longest axis horizontal would mean this crater at wrong angle? Ed.).

(f) If you use two-bladed revolving shutters do not project below 4,000 feet per hour, in order to avoid excessive flicker.

(g) DO NOT LEAVE YOUR PROJECTOR WHEN IT IS RUNNING.

(h) Do not burn a long-tailed crater, or carry an excessively short arc.

(i) FEED YOUR LAMP VERY FREQUENTLY—A VERY SMALL AMOUNT EACH TIME.

(j) If your film fires in the gate, cut off light and stop the motor immediately. Seize the film below the top fire trap and above the bottom fire trap and break it quickly at each point, at the same time blow hard with your mouth at the point where the flame appears.

5. *Screen*

(a) If a piece of best white blotting paper, rubbed with white chalk, be placed in the centre of the ordinary plaster screen, and the screen is flooded with light, then the screen should appear equally as bright as the white blotting paper. If it is not send a requisition to Head Office to have the screen painted or washed.

6. *Action in Case of Fire*

In the event of film firing in your spool boxes, or a fire commencing in the projection or rewinding rooms, do not lose your head and shout "Fire," but

(a) Drop the port fire shutters.

(b) Switch on the auditorium lights.

(c) Use your wet blanket and also sand buckets and chemical extinguishers, if necessary.

(d) Send some cool-headed individual QUIETLY to inform the Manager.

(e) Do not uncover the film for at least 30 minutes, as it smoulders for a long time. If it is burning you cannot stop it, as it supplies its own oxygen.

(f) Do not inhale the fumes of burning film longer than you can avoid.

(g) Clear the burnt film off the film tracks with hydrogen peroxide.

(h) Report details to Head Office the same day.

7. *Points which Every Live Projectionist Should Know.*

(a) Width, height and area in square feet of his screen and picture.

(b) Distance between the screen and the projector (Throw).

(c) The equivalent and also the working distance, and the make and type of each projection lens. Also the free diameter of the back lens and the working aperture.

(d) The width of the beam at the back lens of the projection lens.

(f) The type and focal length of each condenser lens and the distance between the inner faces.

(g) The distance between the condenser and the aperture.

(h) The diameter, in millimetres, and the make and type of both positive and negative carbons.

(i) The average voltage drop across the arc at normal current.

(j) The distance in inches between the crater and the condenser.

(k) The angle at which the carbons are set to the floor of the lamphouse (65 degrees is the most efficient).

(l) The angle of the crater to the floor of the lamphouse (55 degrees is the most efficient).

The (Name of Company) Screen Standard Means that:—

(a) The light is evenly distributed over the screen, without trace of color at any point, and without any noticeable difference in intensity between the centre and the edges.

(b) The projected picture fits the black velvet screen mask at each edge, with a 2-inch overlap.

(c) The picture is perfectly in focus at the centre, and at all edges at one and the same time.

(d) No imperfect racks or breaks occur during projection; should they do so it indicates lack of adequate film inspection and repair before projection.

(e) No top or bottom travel ghost can be detected from the front row of the stalls with the gate in ANY position. If there is continued top or bottom ghost it is due to the shutter master blade being too small or out of phase with the intermittent sprocket, and if intermittent it is due to backlash in the shutter shaft.

(f) No brown edges appear on the screen, due to bad light centering, or the spot on the gate being too small.

(g) The picture is always clear and sharp, and the BRIGHTEST THING IN THE HOUSE, EVEN WITH DARK FILMS.

(h) No vertical jump. This is usually caused by:—

(a) Play between the cross and the cam, in either one or all four positions.

(b) Emulsion or dirt on the intermittent sprocket.

(c) Insufficient tension on the gate tension shoes.

(d) Excessive vibration due to motors, loose stand, bad floor or bent shafts.

(i) No lateral movement. This is usually caused by:—

(a) End play of intermittent sprocket.

(b) Narrow film (below 35 m.m.).

(c) Gate tracks under-cut.

(d) Excessively large upper loop.

(j) No intermittent blurring of detail, which is usually caused by:—

(a) Excessively wide film or narrow gate.

(b) Excessively slack or tight gate springs.

(k) Absence of flicker. Noticeable flicker is caused by:—

(a) Speed below standard.

(b) Incorrectly proportioned shutter.

(l) Invisible change-overs between reels in a multiple reel picture, which means careful attention to the light and slightly higher speed on the incoming projector.

(m) Neat and prompt operation of auditorium lights and screen curtains (where fixed) at the beginning and the end of each picture, and neat projection of slides, with perfect light centering.

(n) No holes punched in films to indicate the end of the reel. Blank spacing should be used at the beginning and end of each reel.

(o) Care exercised to ensure that films are maintained free of oil.

(p) Reduction of speed on short titles, sub-titles and other printed matter to enable patrons to read the details easily.

Better Equipment

Conducted by E. T. KEYSER

Louis B. Mayer's Los Angeles Plant Has Monster Motor Generating Set

ONE of the largest motor generating sets ever assembled for use in a motion picture studio has been recently installed in the Louis B. Mayer atelier in Los Angeles. The set was placed at the time of the remodeling and enlarging of the plant for the purpose of housing additional independent producing units which are making pictures for distribution by Associated First National Pictures, Inc.

The main power plant is a 400 K.W. two-unit motor generator set consisting of one 580 H.P. three-phase 2200 volt, 50 cycle Westinghouse synchronous motor, direct connected to a 400 K.W. 250 volt six-pole compound wound interpoled Westinghouse 600 R.P.M. generator rated at 1,500 amperes. Two 25 K.W. four-pole compound wound 125 volt Allis-Chalmers 1,800 R.P.M. generators direct connected act as a balancer set. A 125 volt 7 K.W. interpolar exciter for the motor mounted on an overhanging bracket directly above the generator shaft complete the equipment.

The generator has developed as high as 3,000 amperes, while the motor has pulled as high as 1,105 H.P. for one-half hour periods with very little strain.

The Auxiliary Plant

The auxiliary plant is a three-unit set consisting of one 300 H.P. three-phase 2,200 volt 50 cycle General Electric induction motor direct connected to two 100 K.W. 125 volt four pole compound wound Westinghouse 720 R.P.M. generator, connected in series for 110-220 volt three-wire service, 1,000 amperes output per generator.

At times the two sets for periods of from ten to fifteen minutes extra strain in the studios have forced these machines to an output as high as a 100 per cent overload on the large set and, a 25 per cent. overload on each of the generators in the smaller set. Such an overload might be regarded as impractical to electrical engineers who have only a steady strain to meet but in a motion picture studio the demand varies so suddenly that R. E. Naumann, the chief engineer of the Mayer studios has learned tricks of lighting and current control that succeed, for short periods, in apparently defying the best found theories of electrical science.

The Distribution Plant

The distribution plant is centered in six distributing panels each rated at 1,000 amperes capacity.

There are one totalizing meter panel; two equalizing panels for the 200 K.W. generator set; one main panel for the 400 K.W generator set; four three-phase 110 volt A.C. panels; one synchronous motor-starting panel; one induction motor panel and a battery of five three-pole 2,500 volt oil switches for the transformer controls.

For the stage lighting three transformers, each 100 K. W. connected closed delta three-phase 110 volt is used especially for the Cooper Hewitt lamps and is regarded in one sense as emergency service.

One 50 K.W. 110-110 volt single-phase transformer supplies the current for the incandescent stage lighting. The carpenter shop power is supplied through two 50 K.W. transformers connected open delta three-phase 220 volt.

Novel Balance Indicator

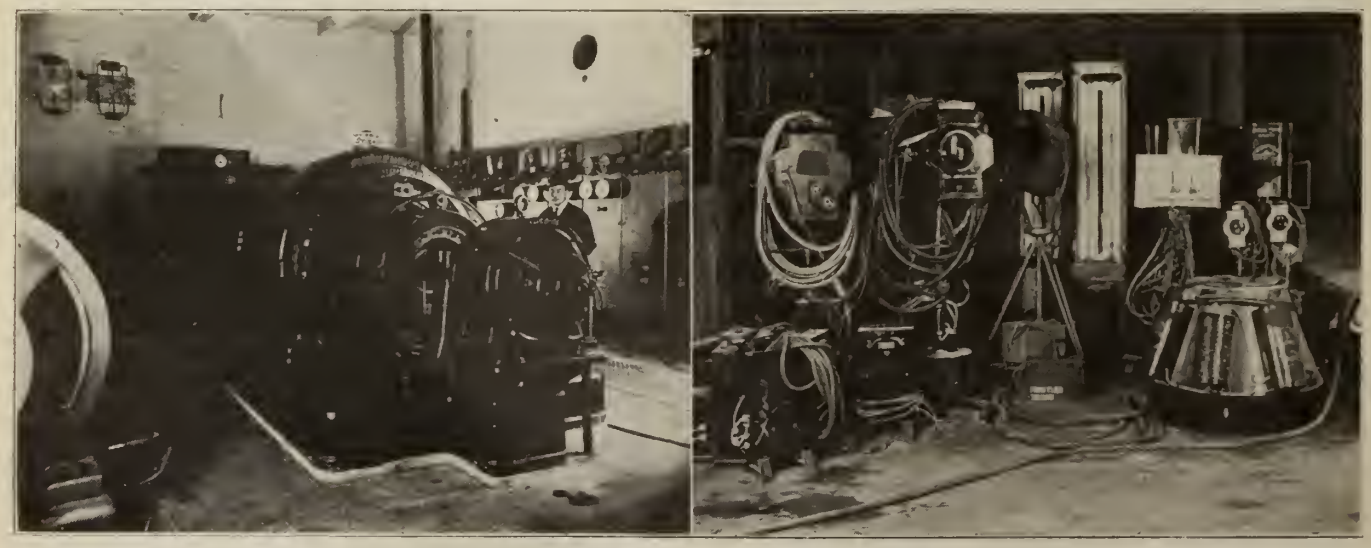
In connection with the stage lighting Mr. Naumann has devised a novel balance indicator. The balancer set on the large generator unit takes care of 500 amperes per side of unbalanced line condition and Mr. Naumann has hooked up a indicator board at the top of each stage which shows the line conditions.

The boards consist of ten 25-watt lamps, five of which are colored blue and five colored red. Those of the same color are connected on the same line. Each of the lamps indicate 100 amperes out of balance.

The result is that every one on the stage can have an ammeter reading at any time by simply glancing at the lights and it obviates poor lighting distribution which shows up plainly on a developed photographic negative.

The projecting room has a small generator plant of its own. This set consists of a 25 H.P. 220 volt three-phase 50 cycle motor direct connected to a 15 K.W. Westinghouse four-pole compound wound 125 volt generator.

The grand total of all current, both alternating and direct, necessary for the complete lighting of the studio is 1,450 K.W. This is sufficient electricity for the lighting of 24,167 60-watt lamps, or about the amount required by a plant generating the current used in the average city of from twelve to fifteen thousand inhabitants.



A PORTION OF THE MAYER LIGHTING EQUIPMENT
The big Westinghouse generator unit and the stage lighting plant

U-T-E **HALLBERG** U-T-E

ELECTRIC FILM SPEED INDICATOR AND RECORDER

IS PART OF THE EQUIPMENT FOR THE MODERN THEATRE

What it does for you—

1—Permits setting music and picture in absolute synchronism.

2—Permits operation of the show on an absolute time schedule.

3—Indicates at a glance the film speed to the projectionist, to the orchestra leader, organist, or piano player, and at the same time produces a permanent record under lock and key, driven by a clock mechanism in the owner's or manager's private office.

4—It tells what time each reel goes on and off, and when each show is completed, right down to the minute.

5—It records film breaks, or if the machine loses the loop, or if there is any other thing the matter with the projector necessitating stopping the film.

6—It tells which is the better projector for continuous operation, if you have more than one make installed.

7—It prevents arguments between the different departments in your organization as to the speed of the film and the music, thereby settling all misunderstandings as to the maintenance of the schedule set up and decided upon between you and your staff.

SIMPLE—RUGGED—ACCURATE

There will be great satisfaction to you in owning such an equipment. **Write for particulars to-day,** specifying make and style of projector used and how many stations are required, as well as the number of projectors installed, both in your screening and projection rooms.

United Theatre Equipment Corp.

H. T. EDWARDS, President **J. H. HALLBERG, Vice-President**

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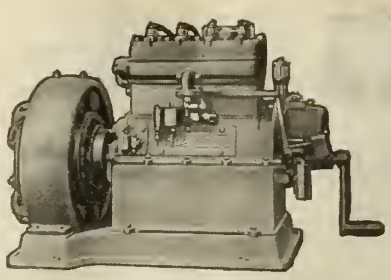
BRANCH STORES IN ALL LARGE CITIES



4 K. W. Electric Generating Sets

80 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 30

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OSHKOSH, WISC.

The development of moving picture theatres

Since moving pictures were in their infancy we have been building picture theatres. One of the first to be built was designed and supervised by us.

And we have kept pace with the development of this great business in all its phases.

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Architects and Engineers
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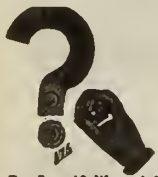

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Colors Are
Beautiful, Brilliant
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Permanent
Hoods Slip Over the Bulb
Way Ahead of Dip and Less Costly
For 5 or 10 W. and 25 or 40 W. Lamps
REYNOLDS ELECTRIC CO.
426 S. Talman Ave., Chicago, Ill.

The $200,000 Capitol of Oklahoma City Was Finished in Record Breaking Time

THE recently opened Capitol Theatre of Oklahoma City, owned by the Southern Enterprises, Inc., is credited with being a record breaker for brevity of time under construction.

The house, which has a seating capacity of 1,100, and represents an investment of $200,000, was finished in exactly three months from the time that the first shovelful of dirt was taken from the excavation.

The theatre is built of brick, concrete and steel, measures fifty by one hundred and forty feet, and has a roomy gallery, behind which a projection room, fourteen feet deep and twenty feet wide, is situated.

Simplex Projectors, Peerless Arc Control

This projection room contains two of the latest model Simplex projectors, each equipped with a Peerless arc control. Other equipment consists of a one hundred ampere motor generator set, spotlight, and house light dimmers controlled from the projection room. The Minusa gold fibre screen is said to be the largest used in any house in Oklahoma City.

The lobby, which is finished in marble, measures twenty-six by twenty-eight feet, has a tile flooring, and the walls are decorated with mirrors. The lobby equipment was furnished by the Lucas Theatre Supply Company. From the lobby, three doors lead into a spacious and beautifully decorated foyer.

The ticket office, which is constructed of marble and glass, is equipped with labor-saving devices.

Typhoon Ventilated

The house is ventilated by the Typhoon system, and the grilles, used in connection with this, are ample in size and so arranged and designed as to conform with the architectural features of the house.

The interior decorations are in mulberry, ivory and blue, and the seats are upholstered in blue Fabrikoid. A twenty-five thousand dollar organ furnishes the music.

E. R. Lewis is the house manager, Cecil Wills is the chief projectionist, and Clarence Wills, assistant.

Extensive Improvements for Delaware Theatre

News has been received from the offices of the Nixon Nirdlinger Circuit of extensive improvements and alterations of its new Nixon Palace Theatre, Milford, Del.

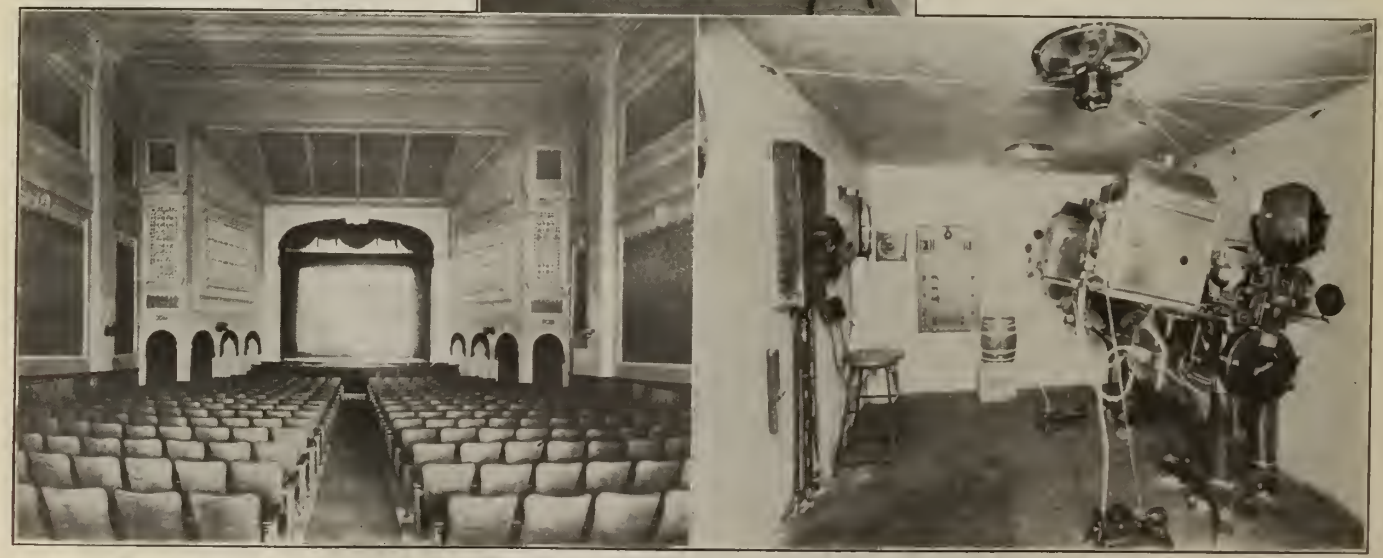
The house will be elaborately decorated, a new organ will be installed and the house will be hereafter known as the Nixon Theatre, operated in conjunction with Nixon's Opera House, Dover, Del., and the other theatres of the Nixon Nirdlinger Circuit, Philadelphia, Baltimore, Washington and Hagerstown.

The house will be booked through the Stanley Company in conjunction with numerous other houses and will be managed by George Schwartz, who is now looking after the Delaware interests of the Associated combination.

Monsoon Moves

The office of the Monsoon Cooling System has removed from 70 West Forty-fifth street to the seventh floor of the Longacre Building, corner of Broadway and Forty-second street.

The new quarters provide better facilities for the sales and executive departments while the engineering department will be housed in the Monsoon factory, Brooklyn, where it will be in closer touch with the manufacturing end of the business than was possible while the engineering branch was located in Manhattan.



CAPITAL THEATRE, OKLAHOMA CITY

Above: ladies' rest room, furnished in wicker. Below, at left: auditorium, looking toward stage. At right: the projection room, with its battery of Simplex Projectors equipped with Peerless arc controls

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IT will pay you to investigate immediately the money making sales proposition we are making to dealers to handle the ALADDIN.

There is no other projector like or near it. It is the lightest and most complete made. Weighs less than 20 pounds. Self contained in case 13"x16½"x7½". All aluminum parts except bearings, which are steel. Case covered with seal grain fabrikoid. Capacity 1000 feet standard film. Requires only 27 candle power lamp, yet through patented condenser develops brilliancy equal to 300 watt lamp. This together with other patented features prevents heat from entering the case, thus insuring safety, and permits film to be stopped for any length of time on any view. No flicker. Pictures clear and sharp. Works with any current from 12 volts up by simply attaching to outlet. May also be operated with dry cells or storage battery.

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18"—24"—30"—36"
Alternating Current Only

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They don't understand how helpless you are, nor how you are burning up electricity to try to buck the wind; but raise a kick that hurts the reputation of your playhouse.

The Kimble Variable Speed Reversible Fan Is the Answer

When the gale blows into it, pull a chain and reverse it so that it runs slow speed as an intake fan, thus controlling the inflow of air.

And, during intermissions run it at high speed, either intake or exhaust, to make a quick change of the air.

Then during the "off" hours run it at very slow speed—say 90% reduction—either intake or exhaust and cut down your current bills 90% because this is a special type brush-shift motor that uses current only in proportion to speed of operation.

All done by the pull of a chain!

One chain for intake, the other for exhaust; a strong pull for high speed and a gentle tug for low speed.

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Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

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American Distributors

"AGFA" CHEMICALS

The U. T. E. Outfitted the Efficient Projection Room of Tulsa's Majestic

THE accompanying illustration showing the interior of a most modern projection room was submitted by Ralph Talbot, president and manager of the Majestic Amusement Company, Tulsa, Oklahoma, operating the Majestic Theatre, one of the latest houses to open in that city.

The entire equipment was furnished and installed by the United Theatre Equipment Corporation of New York through its branch store in Oklahoma City under the management of G. P. Anderson. The installation consists of projectors equipped with Hallberg continuous feed arc controllers, also Hallberg electric speed indicators which indicate at a glance the speed of the film on the panel provided for that purpose in the projection room.

Projection Room Well Equipped

There is also installed a variable speed electric motor rewind, and a twenty-four-inch exhaust fan to insure abundant supply of fresh air. The projection room is also equipped with clock, intercommunicating telephone system reaching to all parts of the theatre, sanitary drinking water cooler, special compartment for storing the supplies and performing the rewinding, complete fire extinguisher equipment, and a powerful spot light, with the necessary effects for the stage, electric dimmer set giving the projectionist complete control of three sets of colored lights installed throughout the theatre.

There are special pipe connections to remove the arc lamp fumes, complete automatic fire shutter equipment for the port holes, and the floor is covered with quarter inch thick rubber, making in all a handsome complete and practical projection room.

A Self-Contained Equipment

It is worthy of mention that the Hallberg continuous feed arc controllers are mounted on the back of the lamphouse of each projectors and that the lamphouse with the controller is entirely self contained.

The Hallberg electric film speed indicator system is complete with three stations for each projector; one indicator in the projection room, one indicator before the orchestra leader, and a special recording instrument for each projector in the manager's office, constituting a most modern system and arrangement.

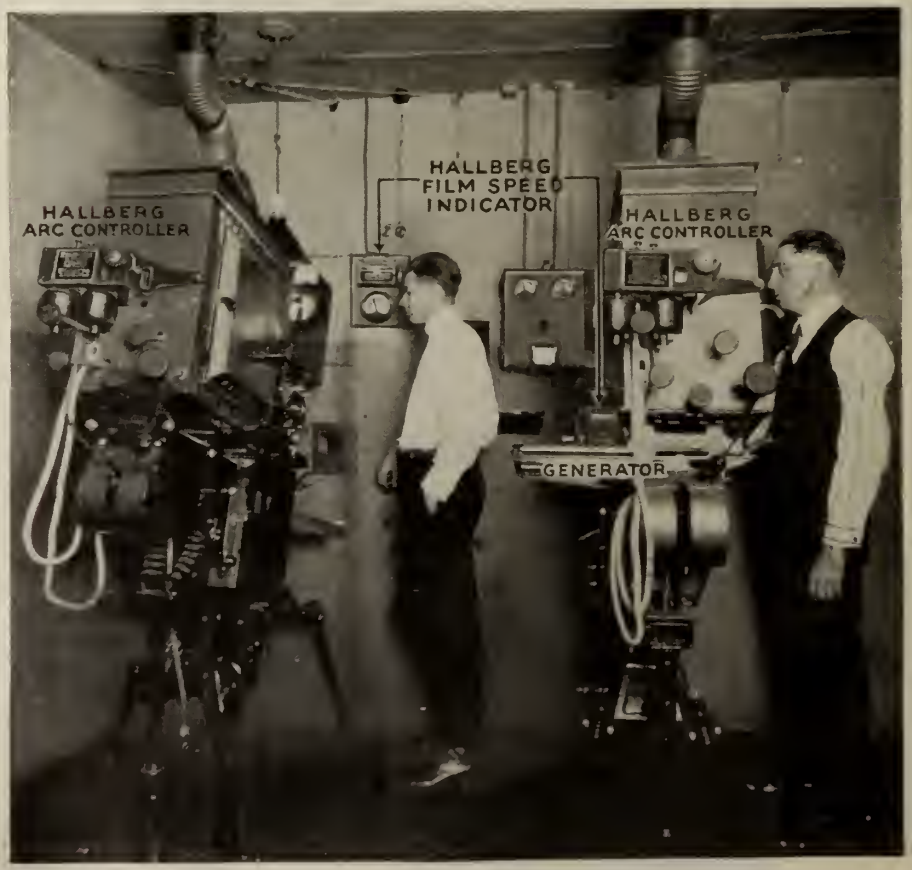
The U. T. E. Corporation also installed a motor generator with a capacity to operate two 75-ampere projector lamps in series at the same time, together with a 50-ampere mercury arc rectifier for emergency.

A Large Projection Room

The projection room is eight feet high, ten feet wide, fourteen feet long, and all of the port holes are fitted with plate glass one-eighth of an inch in thickness.

The picture is eleven and one-half feet high by fifteen and one-quarter feet wide, and is projected by a special set of Gundlach lenses of half size at an angle of thirty degrees upon a Minusa screen.

As already stated, the Oklahoma City branch of the U. T. E. Corporation sup-



PROJECTION ROOM, MAJESTIC, TULSA, OKLAHOMA

The entire equipment of which was supplied by the United Theatre Equipment Corporation

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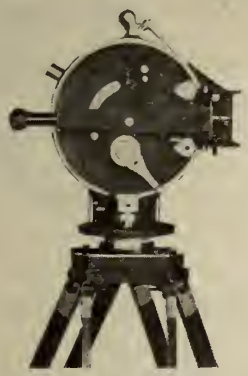

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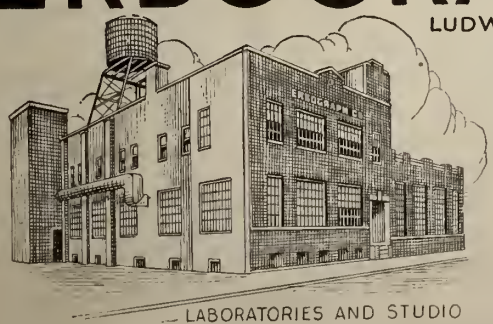

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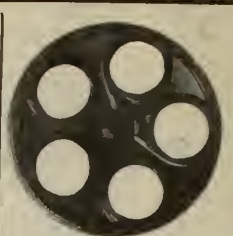

plied the entire equipment, and President Talbot is to be congratulated upon the installation and the selection of Arthur E. Belton as chief projectionist, shown to the left in the illustration, and Herbert Hinze, relief projectionist, shown to the right, as both of these projectionists possess exceptional experience in and qualifications for handling large and powerful equipments of this character.

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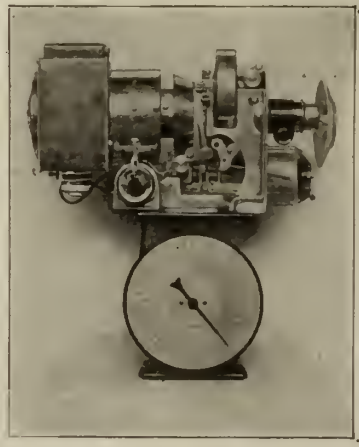

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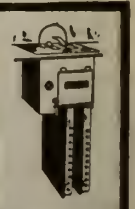

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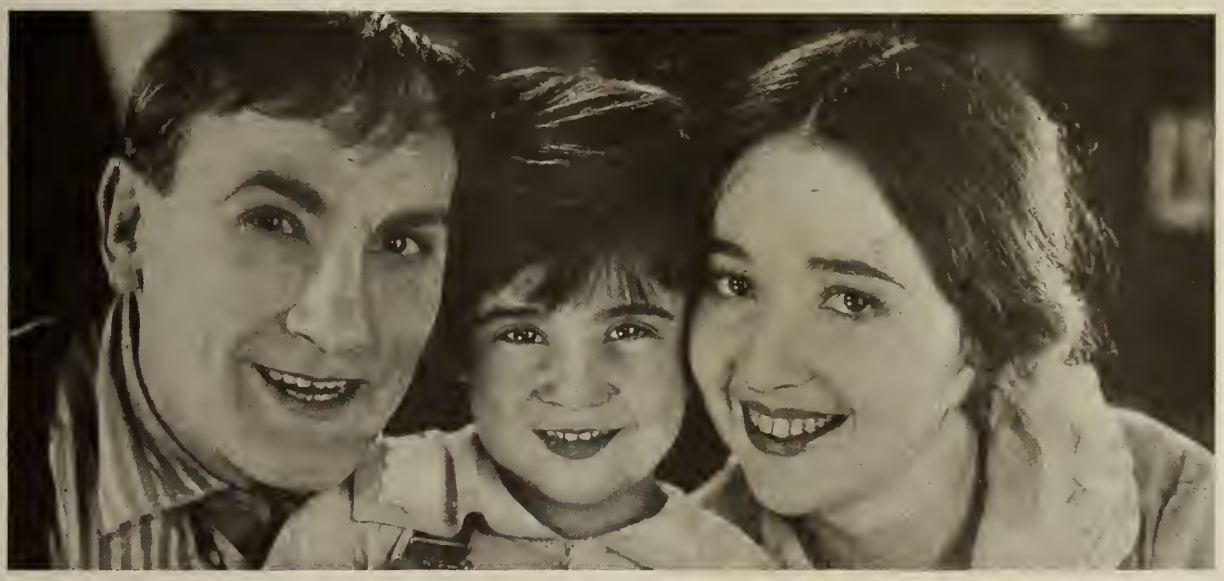

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Exhibitors should see this picture and secure an early booking. You will be proud to exhibit "One Man in a Million." This is a picture that will make money for your theatre.

Governor Preus Sees His First Picture

"I am pleased that the first motion picture that I have ever witnessed was your 'One Man in a Million.' I succeeded in getting a great measure of satisfaction from your portrayals on the screen in this splendid picture. The theme of the picture appealed to me as one which most certainly could be witnessed by anyone, as you say, from the ages of eight to eighty."—*Letter from Governor Preus of Minnesota to Mr. Beban.*

Presented by
SOL LESSER
Distributed by
ROBERTSON-COLE

R-C PICTURES

Opinions of the Press

"'One Man in a Million' is certainly one picture in a hundred in the amount of 'heart appeal' it contains. Again has this fine character actor—George Beban—chosen to portray an Italian of humble position and noble soul. The picture has a cleverly constructed plot."
—*Chicago Post.*

"George Beban's personally supervised production—'One Man in a Million'—wins on account of its human qualities. It is rich in pathos, humor, sentiment and romance, as well as being a clean, wholesome picture."—*Cleveland News.*

DAVID WARK GRIFFITH'S

new picture

"DREAM STREET"

A Dramatic Comedy
Suggested by Characters
of Thomas Burke

"'Dream Street' in its bid for popularity should be a 'Main Street' of the films," said The New York Evening Sun.

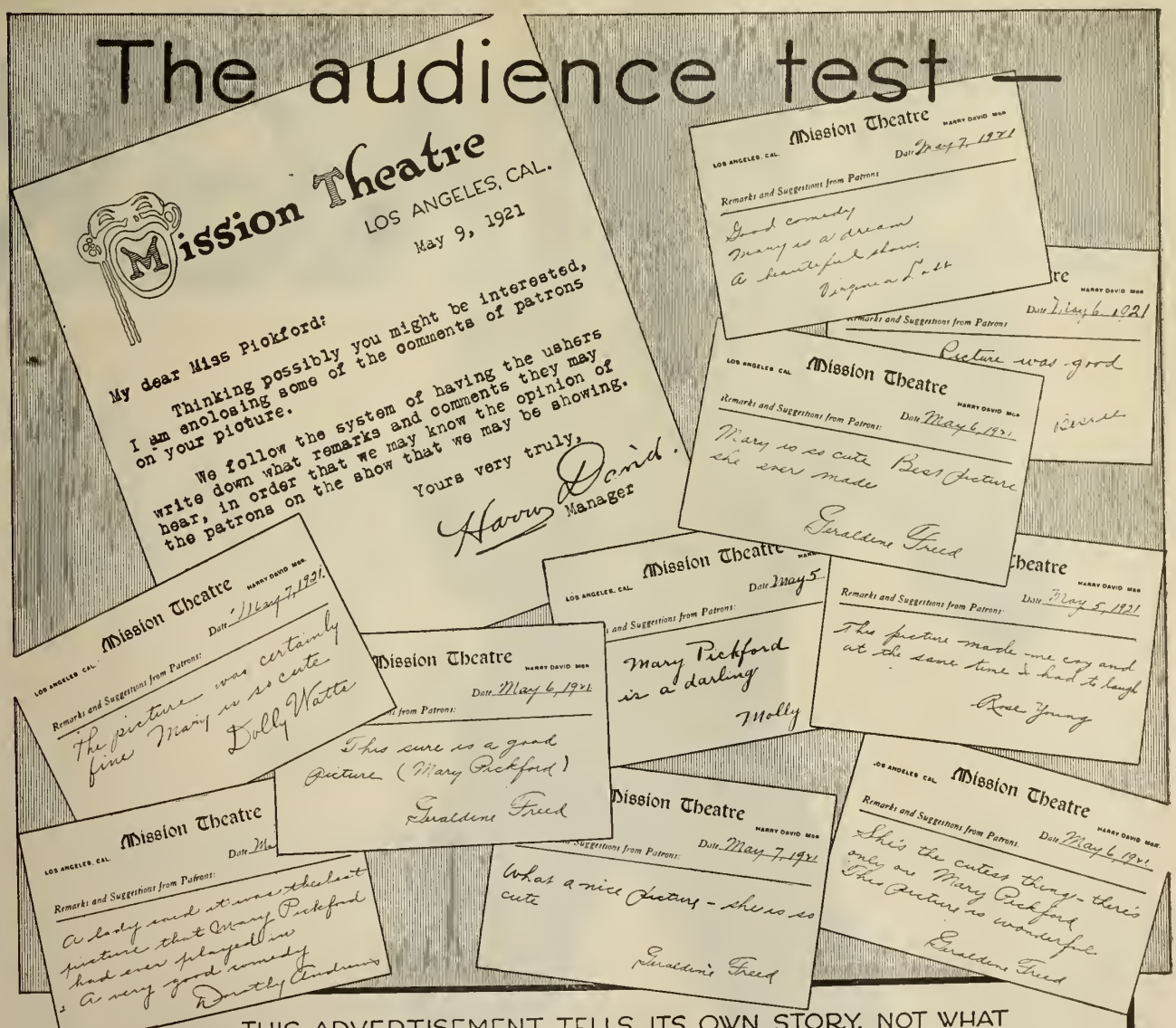
The sensational bookings being written on "Dream Street" prove that "The Sun" was right.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

The audience test —


Mission Theatre
LOS ANGELES, CAL.
May 9, 1921
My dear Miss Pickford:
Thinking possibly you might be interested, I am enclosing some of the comments of patrons on your picture.
We follow the system of having the ushers write down what remarks and comments they may hear, in order that we may know the opinion of the patrons on the show that we may be showing.
Yours very truly,
Harry David
Manager
Mission Theatre
Remarks and Suggestions from Patrons
Good comedy
Mary is a dream
A beautiful show
Virginia Lee
Mission Theatre
Remarks and Suggestions from Patrons:
Mary is so cute Best picture she ever made
Geraldine Freed
Mission Theatre
Remarks and Suggestions from Patrons:
The picture was certainly fine Mary is so cute
Dolly Watts
Mission Theatre
Remarks and Suggestions from Patrons:
This sure is a good picture (Mary Pickford)
Geraldine Freed
Mission Theatre
Remarks and Suggestions from Patrons:
Mary Pickford is a darling
Molly
Mission Theatre
Remarks and Suggestions from Patrons:
This picture made me cry and at the same time I had to laugh
Rose Young
Mission Theatre
Remarks and Suggestions from Patrons:
A lovely and it was the best picture that Mary Pickford had ever played in
A very good comedy
Dorothy Andrews
Mission Theatre
Remarks and Suggestions from Patrons:
What a nice picture - she is so cute
Geraldine Freed
Mission Theatre
Remarks and Suggestions from Patrons:
She's the cutest thing - there's only on Mary Pickford This picture is wonderful
Geraldine Freed

THIS ADVERTISEMENT TELLS ITS OWN STORY. NOT WHAT MISS PICKFORD THINKS, NOT WHAT WE THINK — *BUT WHAT YOUR PATRONS THINK* — THAT IS THE ONLY THING TO BE CONSIDERED.

MARY PICKFORD

in

"THROUGH THE BACK DOOR"

Direction by Jack Pickford and Alfred E. Green
Scenario by Marion Fairfax · Photography by Charles Rosher

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

JACK

A Pathe Serial

©1921
UNDERWOOD & UNDERWOOD

DEMPSEY
in
DAREDEVIL JACK

Produced by Robert Brunton

If DEMPSEY *came to your town*

If Jack Dempsey came to your town everyone who could walk would be at the railroad station to see him come in.

If you could have Dempsey in your theatre you would have S. R. O. even if your seating capacity was ten times as big as it is.

That's because every newspaper is playing up the coming fight with Carpentier on July 2nd and everybody is reading about the American heavyweight champion of the world.

You can have Dempsey in your town; you can have him in your theatre; you can cash in on the tremendous interest and the amazing newspaper publicity; for you can show the serial sensation of the decade, "Daredevil Jack," which has wrecked the records of every theatre that has played it.

Tie up to the greatest opportunity for increased business you ever had; book Jack Dempsey in "Daredevil Jack."

Pathé
Distributors

Producers

Of films suitable for the non-theatrical field now have a definite market for their productions and through this organization can realize returns on their original negatives.

We can use everything of an Educational and Selected Entertainment nature such as

TRAVEL & SCENICS
BIBLICAL STORIES
SCHOOL STUDIES
HISTORICAL STORIES
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SELECTED FEATURES
INDUSTRIAL AND EDUCATIONAL FILMS

All films submitted will receive prompt and careful consideration.

Distributors

If you are now or have been distributing or would like to distribute motion-pictures to non-theatrical outlets like the following:

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COLLEGES
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SOCIETIES
FRATERNITIES
FEDERATIONS
EXPOSITIONS
GRANGES
HOMES
PLANTS
WELFARE AND OTHER ORGANIZATIONS

Cameramen-Directors

What's All the Shootin' For?

We will give you the fairest, most equitable distribution of your product, non-theatrically.

We want everything you're shooting in the line of

NEWS
EDUCATIONAL
INDUSTRIAL
NOVELTIES
FEATURES, ETC.

Tell us what you've got on hand and what you expect to shoot.

—

We have a completely equipped modern studio in the heart of New York City at your disposal.

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WRITE OR WIRE

THE ONLY DEFINITE, FIRMLY ORGANIZED SYSTEM OF EXCLUSIVELY NON-THEATRICAL EXCHANGES ALL STOCKED WITH A GREAT VARIETY OF FILMS BACKED BY A LIVE AND EXPERIENCED EXPLOITATION, PUBLICITY AND RESEARCH ORGANIZATION.

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National Non-Theatrical Motion Pictures, Inc.

HARRY LEVEY, President

General Executive Offices: 232 West 38th Street, New York City

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—EXCHANGES EVERYWHERE—

Associated Exhibitors

is proud to present

A Holman Day Special Production

"The Rider of the King Log"

Produced by Edgar Jones Production Inc.

Pathé Distributors

PRESS OF
THOS B BROOKS, N.Y.

ALLAN DWAN

presents

"The Broken Doll"

A picturization of
Wilbur Hall's Saturday
Evening Post Story
"Johnny Cucabod"

Featuring

Monte Blue and Mary Thurman
Personally directed by Mr Dwan

TO BE RELEASED JUNE 12th

ASSOCIATED PRODUCERS INC.

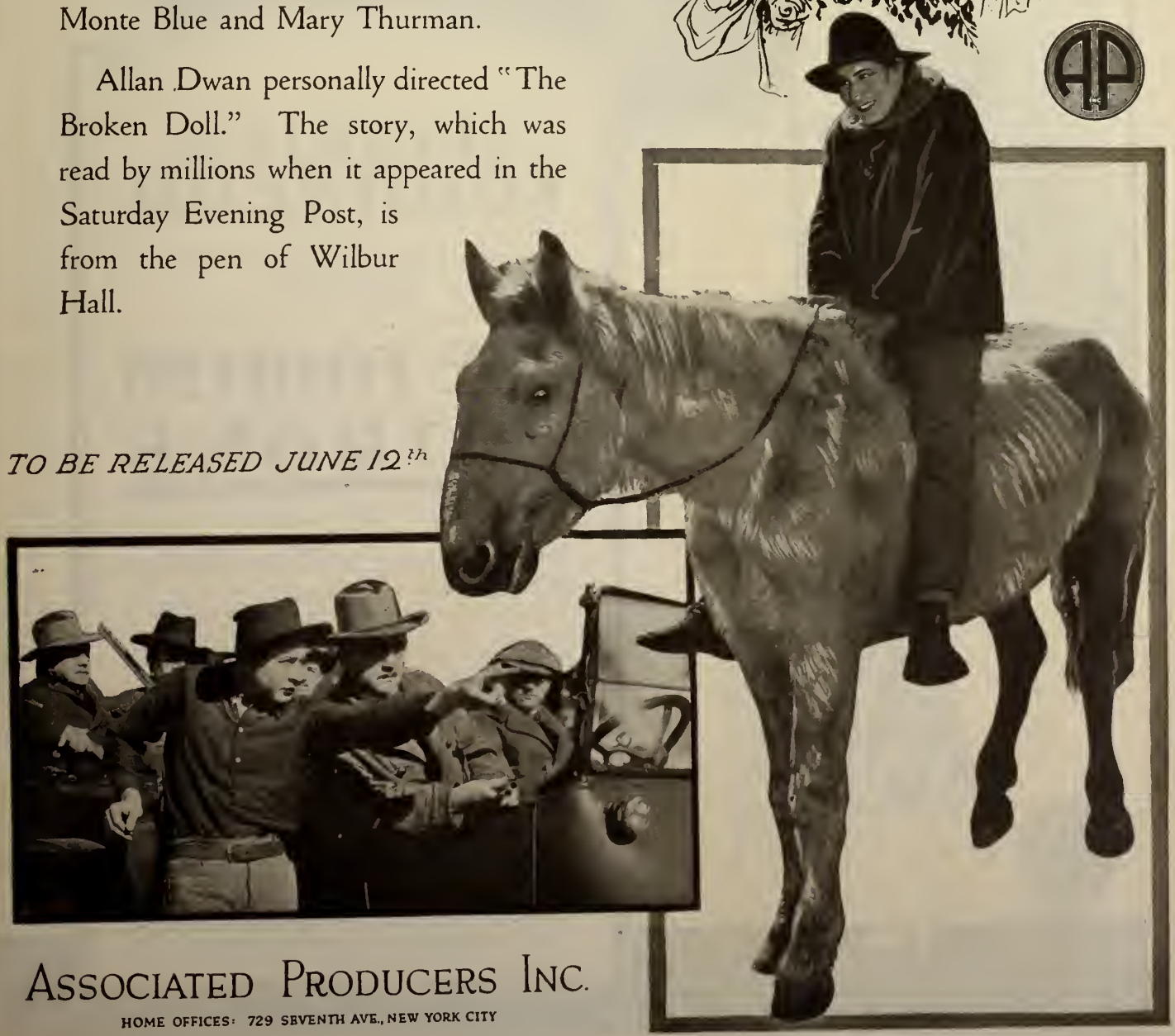
HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

—a broken doll

—a broken heart, and then—

But that would be telling the story, which, by the way, is one of the greatest human interest novels that has been picturized for the screen in many a day. It's as big a picture as it is a story, too, and audiences will be swayed with emotion by the clever and realistic work of the cast which features the incomparable Monte Blue and Mary Thurman.

Allan Dwan personally directed "The Broken Doll." The story, which was read by millions when it appeared in the Saturday Evening Post, is from the pen of Wilbur Hall.



TO BE RELEASED JUNE 12th

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MAURICE TOURNEUR

Presents

"THE FOOLISH MATRONS"

From the novel by Donn Byrne.
With an all star cast . . . .

Directed by Maurice Tourneur
and Clarence L. Brown

To be RELEASED JUNE 19th

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

Here is an adaptation of one of the most widely read novels of recent years. Donn Byrne, the author, is known the world over as a writer of original interest-compelling stories and you may be assured that the novel loses nothing in its picturization. An All-Star cast interprets this powerful special which was directed by Maurice Tourneur and Clarence L. Brown.

To be RELEASED JUNE 19th

ASSOCIATED PRODUCERS INC.

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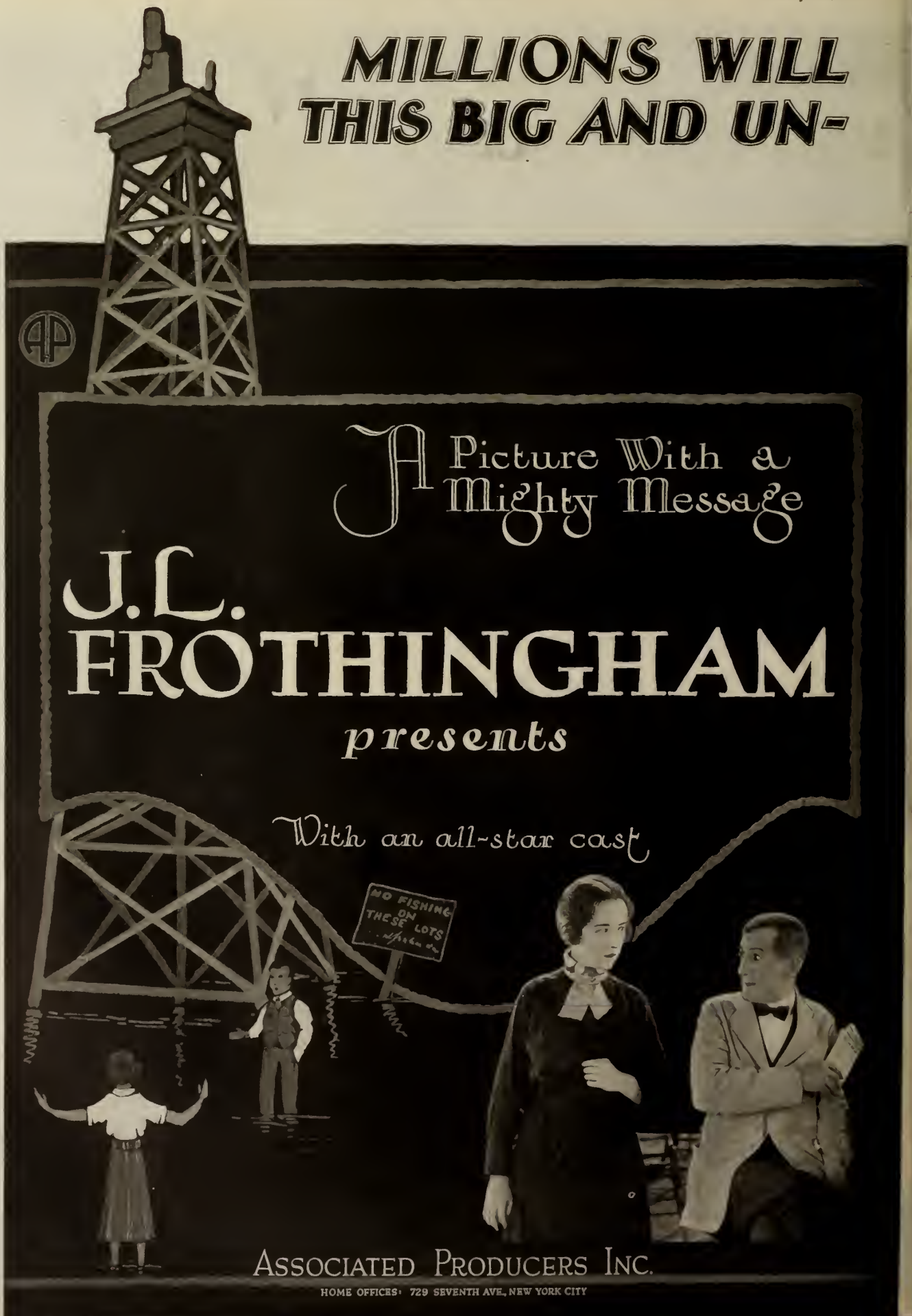

MILLIONS WILL
THIS BIG AND UN-
A Picture With a Mighty Message
J.L. FROTHINGHAM
presents
With an all-star cast
NO FISHING ON THESE LOTS
ASSOCIATED PRODUCERS INC.
HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

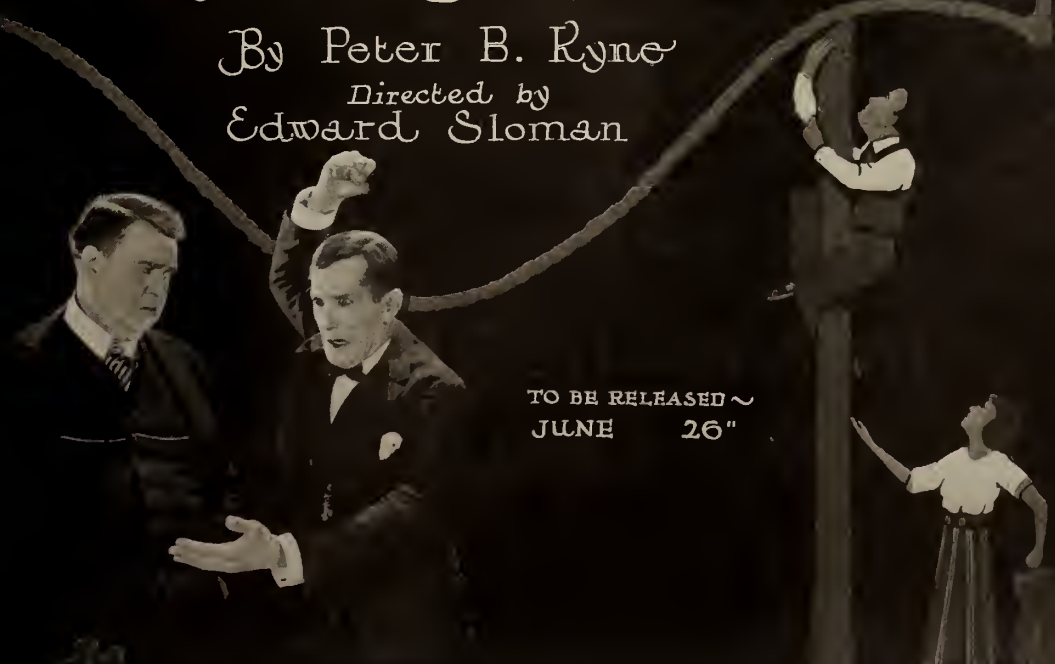
WANT TO SEE USUAL SPECIAL

Dedicated to the Underdogs of the World

The TEN DOLLAR RAISE

By Peter B. Ryne

Directed by Edward Sloman



TO BE RELEASED ~ JUNE 26"

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TONY SARG'S ALMANAC

A Prediction:

Tony Sarg's Almanac

(Twelve Issues)

Will be shown in more theatres

Make more people laugh

Play more return engagements

Receive more publicity

Be the comedy feature on more programs

THAN

Any pictures now produced.

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MOTION PICTVRE

CLASSIC

JUNE

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BERT LUBIN

announces

A Series of Six Feature Productions

Starring

ALLENE RAY

1920 Fame and Fortune Contest Winner

Direction of

ROBIN H. TOWNLEY

Each of these productions will be exploited direct to the public through extensive publicity and advertising in the "Motion Picture Magazine," "Shadowland" and "Motion Picture Classic, the three leading national screen publications

BERT LUBIN PICTURES

Fourteen-Seventy-Six, Broadway

New York City

VICTOR BEALS

THE JOE WEIL SERVICE N.Y.

SELZNICK PICTURES
LEWIS J. SELZNICK
presents~
EUGENE O'BRIEN
in "THE LAST DOOR"
By Ralph Ince and W.B. Foster
Scenario by Edward J. Montagne
Directed by William P. S. Earle
The High Spot to Date of a
Brilliant Screen Career

FILLING A LONG FELT WANT

Vanity Comedies

High Class one reelers of Distinction and Dependable Quality have Filled the Bill

for

BEST THEATRES EVERYWHERE

VANITY COMEDIES (Educational).

—"The new Vanity Comedies are in a class by themselves; Something every exhibitor has been needing very badly. A real one reel comedy. Cosy Theatre, Lake Crystal, Minn."

—Amusements

FRED MILLER

(California Theatre, Los Angeles, Says):

"Your Vanity Comedy," 'Take Your Time,' broke records for speed. It hummed along to many a laugh. Delighted the audience—and us."

Produced by

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INCORPORATED

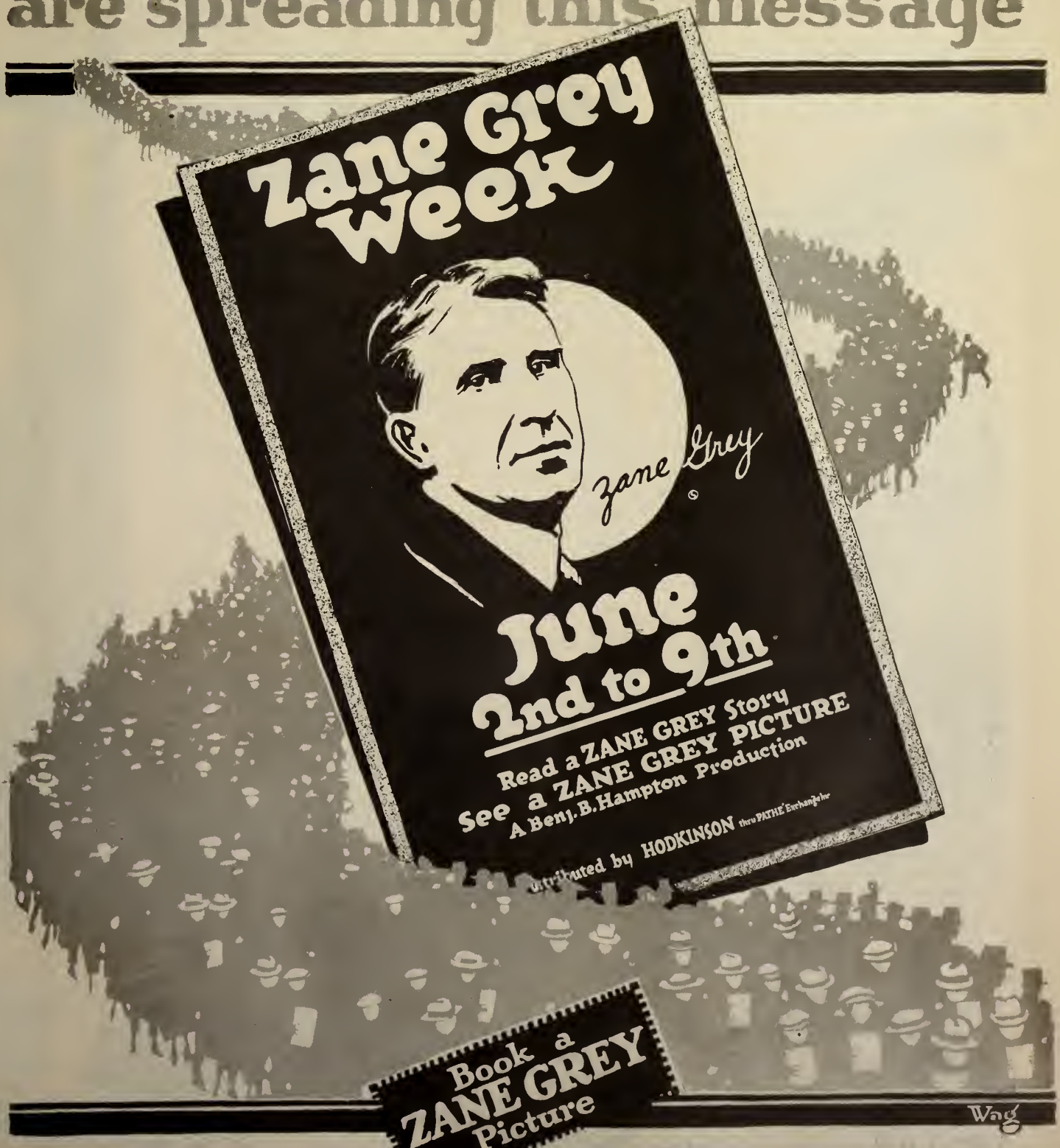
Released thru

EDUCATIONAL FILM EXCHANGES, INC.

Educational Pictures

"THE SPICE OF THE PROGRAM"

100,000. PEOPLE
are spreading this message


Zane Grey Week
Zane Grey
June 2nd to 9th
Read a ZANE GREY Story
See a ZANE GREY PICTURE
A Benj. B. Hampton Production
Distributed by HODKINSON thru PATHE Exchanges
Book a ZANE GREY Picture
Wag

SEE A ZANE

Building a Great Market for Zane Grey Pictures

By mail—window cards and posters, with advertising in the Saturday Evening Post, The Ladies' Home Journal and The Country Gentleman—thru 50,000 boys, 25,000 news agents and 25,000 book stores—this great message of Zane Grey Week is being spread to every section of the United States.

A Drive that will make Zane Grey's name a big box office attraction for years to come.

"SEE A ZANE GREY PICTURE" will be used as a slogan in this campaign AND IT WILL BE AT YOUR THEATRE THAT YOU WILL WANT THEM TO SEE IT.

Book a ZANE GREY Picture

A Benj. B. Hampton Production distributed by **HODK**

GREY PICTURE

The W. W. HODKINSON CORPORATION has FOUR BIG, MONEY-MAKING BENJ. B. HAMPTON-ZANE GREY PICTURES — three of them

"DESERT GOLD"—"RIDERS OF THE DAWN"—and "THE U. P. TRAIL" have proven their box office value—the fourth

"THE MAN OF THE FOREST"

a new release promises to be the greatest money getter of them all for the exhibitor.

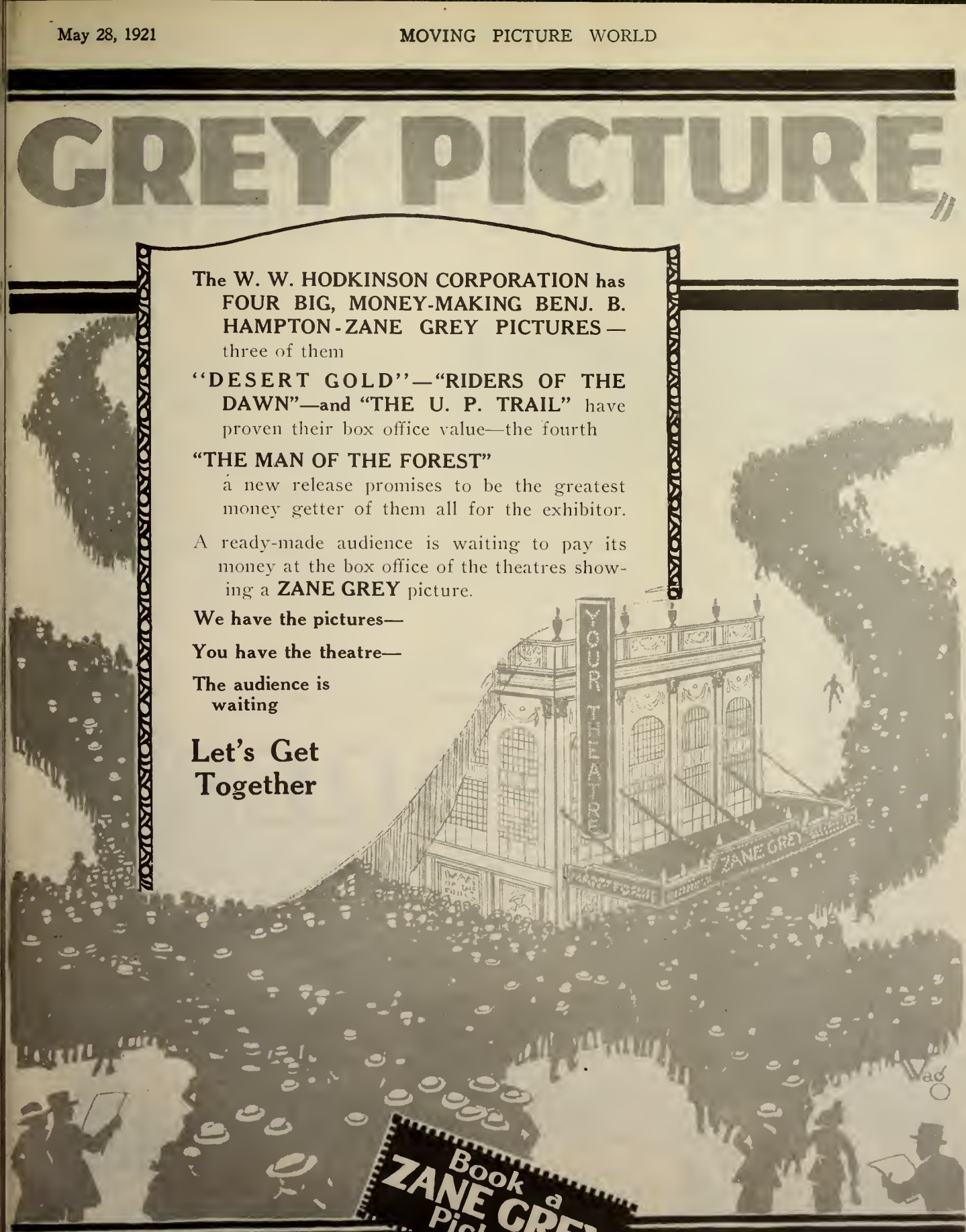
A ready-made audience is waiting to pay its money at the box office of the theatres showing a **ZANE GREY** picture.

We have the pictures—

You have the theatre—

The audience is waiting

Let's Get Together



INSON thru Pathé Exchange

A Benj. B. Hampton Production

Big Zane Grey Exhibitors booking MAN of the FOREST for Zane Grey Week

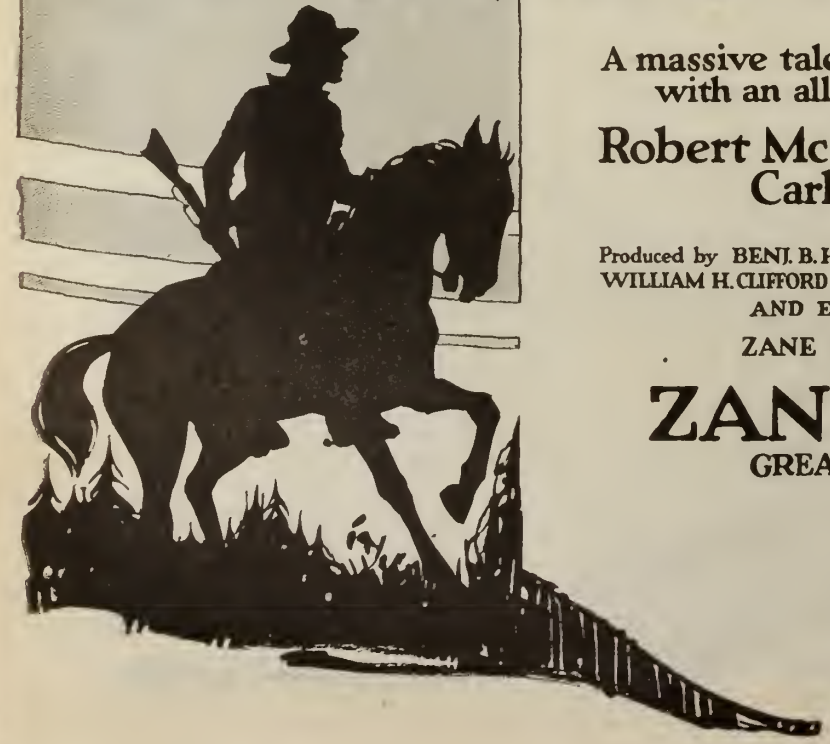
A HODKINSON RELEASE

The Strand Theatre	San Francisco
Tally's Broadway Theatre	Los Angeles
The American Theatre	Oakland, Cal.
The Godard Theatre	Sacramento
Winter Garden Theatre	Seattle, Wash.
Pantages Theatre	Salt Lake City, Utah
Rialto Theatre	El Paso, Texas
Criterion Theatre	Oklahoma City
Rialto Theatre	Milwaukee, Wisc.
Finkelstein & Ruben Theatre	Minneapolis and St. Paul
Regent Theatre	Detroit
Palace Theatre	Buffalo, N. Y.

A positive proof of the box office value of a Benj. B. Hampton-Zane Grey Production.

A BENJ. B. HAMPTON PRODUCTION

"MAN OF THE FOREST"



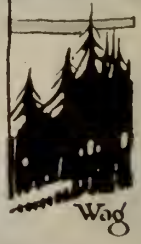
A massive tale of love and adventure, with an all star cast including-

Robert McKim - Claire Adams - Carl Gantvoort

Produced by BENJ. B. HAMPTON and his ASSOCIATES
WILLIAM H. CLIFFORD - ELLIOTT HOWE - JEAN HERSHOLT
AND ELLIOTT S. CLAWSON

ZANE GREY PICTURES INC.

ZANE GREY'S GREATEST STORY



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HODKINSON
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Jammed to the doors!

There are no seasons for the exhibitor who installs

The Fotoplayer

The value of good will created by musical supremacy is a year 'round investment

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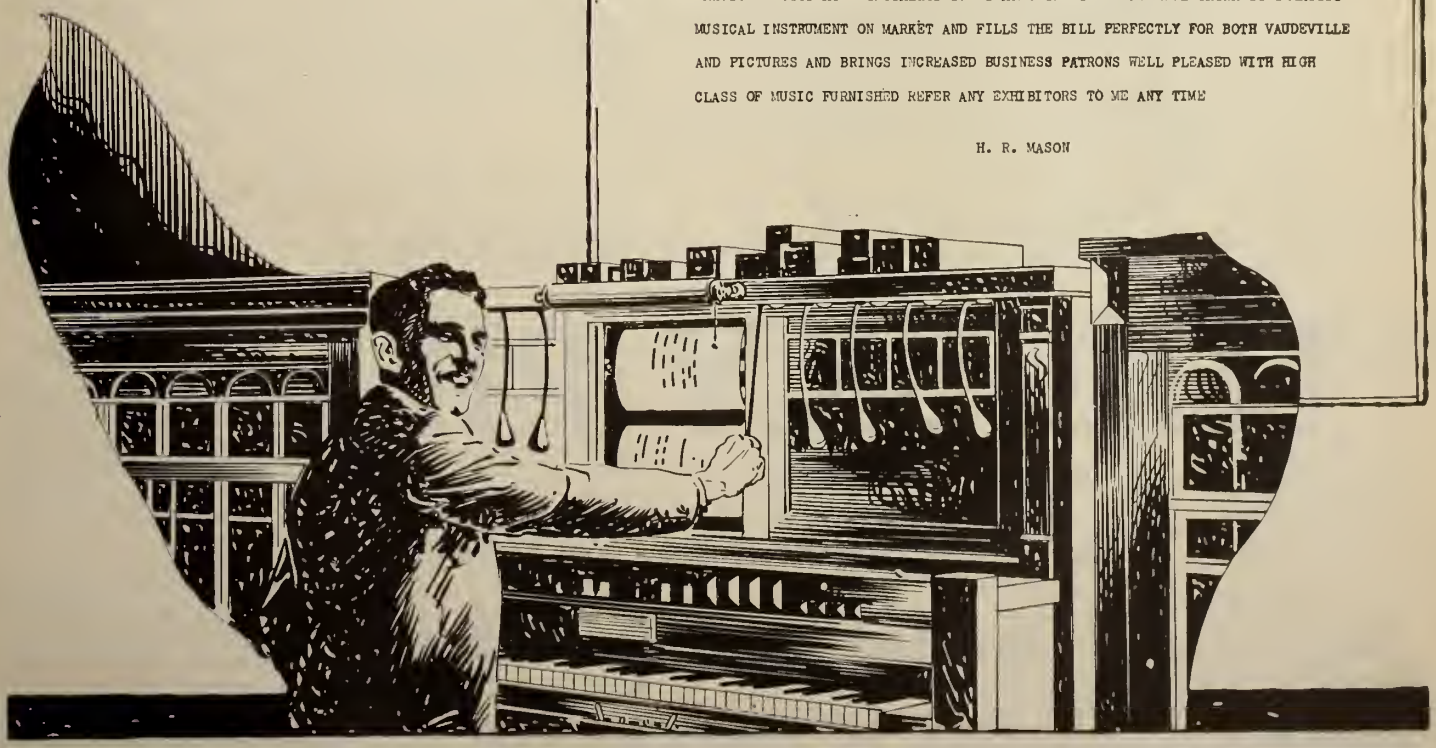
GOLDSBORO, N. C. Sept. 16, 1920.

THE AMERICAN PHOTO PLAYER COMPANY

1600 BROADWAY NEW YORK CITY N. Y.

AMERICAN FOTOPLAYER INSTALLED IN MY ACME THEATRE WONDERFUL THINK IT GREATEST MUSICAL INSTRUMENT ON MARKET AND FILLS THE BILL PERFECTLY FOR BOTH VAUDEVILLE AND PICTURES AND BRINGS INCREASED BUSINESS PATRONS WELL PLEASED WITH HIGH CLASS OF MUSIC FURNISHED REFER ANY EXHIBITORS TO ME ANY TIME

H. R. MASON



The AMERICAN PHOTO PLAYER CO

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64 E. Jackson Blvd.

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109 Golden Gate Ave.

J. M. Wentzell, Norman Amusement Co., Louisville, Ky.—"Experience has taught me that First National Pictures are essential to a successful house." THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

GYPSY GOOD LUCK PIECE
The Romany Paternan, made of twigs and left at Crossways to blaze the Gypsy trail to Gypsy tent and Gypsy love over the world and back. THE TRADE-MARK to the successor to PASSION with the same star and director.

"Big, Magnificent Film

Vast Throngs in First Run Theatres in New York, Brooklyn, Detroit and many other cities left gasping by swift succession of thrills and magnitude of production, the critics report.

Speaking of the Cathrine Curtis presentation of

"THE SKY PILOT"

Taken from the novel by Ralph Connor, one of the most widely read books

Directed by King Vidor

Produced by the Cathrine Curtis Corp'n

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

The Kind of Picture That Brings Them

Stanley Chambers, Palace Theatre, Wichita, Kansas, has found that a First National Trademark on a picture means big business. THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

GYPSY GOOD LUCK PIECE
The Romany Paternan, made of twigs and left at Crossways to blaze the Gypsy trail to Gypsy tent and Gypsy love over the world and back. THE TRADE-MARK to the successor to PASSION with the same star and director.

A Man-Sized Show!"

—New York Journal

Look Over These Reviews:

A MAN-SIZED SHOW

"The Sky Pilot is a first class fighting man, just the figure to set in the center of the big film at the Strand. The film is big because of its magnificent scenic scope and the number of dramatic out-door incidents. It is a man's sized show. All that Ralph Connor put into his Canadian classic of frontier life is revealed in the film—and then some."—*New York Journal.*

STRONG HUMAN INTEREST

"A human interest story with dramatic incidents."—*New York Telegram.*

NEVER ANYTHING LIKE IT

"The scene where the hero prevents the heroine from being trampled to death by thousands of wild steers is perfectly thrilling. We never saw anything like it before. Beautiful photography. Every one called it a good picture."—*New York Tribune.*

ONE OF THE VERY BEST

"An exceedingly good western picture, one of the best that the silversheet has seen in some time. It has an excellent cast and many stirring scenes. There is one passage in particular in which the Pilot stands astride the body of the little heroine and fights off a stampede of cattle which is one of the most stirring scenes ever introduced in a western film and gives it more cattle country atmosphere than reels of open prairie."—*New York Mail.*

LEAVES YOU GASPING

"Thrills vibrate through the picture in such swift succession that the Strand spectators were left gasping. A battle between a cow-puncher and a minister, a horseman dropping from a high bridge into a chasm, a round-up, a church fire, and—most realistic of all—a stampede. The stampede alone is fine enough to make the whole worth while, and the film is so good that it would be worth while without the stampede. The story was photographed against the background of the Canadian mountains, and the scenic views throughout give it an atmosphere that makes the whole thing convincing. It is the sort of picture which producers should be encouraged to send out."—*New York American.*

"A breezy and attractive story of the West with the punch and rapid movement that characterizes the works of Ralph Connor. A fascinating romance runs throughout the story and lends a charm and attractiveness which blends well with the verile tenor of the story proper. Many spectacular and exciting scenes. John Powers' characterization of the Sky Pilot is a powerful one."—*Detroit Journal.*

A CORKING MELODRAMA

"It is a corking melodrama. Pictorially it is exceptional."—*New York Times.*

FILM IS PICTURESQUE

"A picturesque film production."—*New York World.*

WILL PLEASE ALL

"Hearts are touched and eyes are fraught with tears. A real thrill with great realism. A mixture of melodrama and sentiment that should mightily please motion picture patrons."—*New York Post.*

STORY IS CHARMING

"A charming tale told against a refreshing background of giant trees and mountains."—*New York Globe.*

REACHES DARING HEIGHTS

"King Vidor has skillfully blended the thrilling incidents so that the picture sweeps along like the realistic cattle stampede. One of the best rough and tumble fights done on the screen. It rises to daring heights that are refreshing."—*New York Herald.*

A RED BLOODED STORY

"The story, taken from one of the best sellers, provides excellent screen material. A red-blooded story of the wildest part of the wild west. Filled with thrilling scenes and stirring episodes and some scenic views that have not been excelled."—*Detroit Free Press.*

RATTLING GOOD PICTURE

"A rattling good motion picture. Exciting scenes follow one another rapidly and the interest of the spectator is easily maintained. Exceptional shots, and rarely has the screen shown a more dramatic scene than the cattle stampede, which is really thrilling."—*Detroit News.*

All In and Swells the Bank Roll

The Orpheum Picture Company tried out the First National Franchise in their three theatres in Beloit, Wis., and then took franchises for theatres in two other cities THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

GYPSY NEGRI POLA BLOOD

GYPSY GOOD LUCK PIECE

The Romany Pateran, made of twigs and left at Crossways to blaze the Gypsy trail to Gypsy tent and Gypsy love over the world and back. THE TRADE-MARK to the successor to PASSION, with the same star and director.

"A Radiantly Beautiful Star in a Work of Art"

That's what the critics say of

KATHERINE MacDONALD

The American Beauty

in

"Trust Your Wife"

A WORK OF ART

"A work of art and a remarkably interesting story. The production is unusually good and every character is well played. Katherine MacDonald gives a charming portrayal. Every new picture in which she appears gives proof of her steady advance in the art of the actor. She does not rely on her beauty alone to get it over. The play shows an artistic completeness."—*Los Angeles Daily Times.*

RADIANTLY BEAUTIFUL

"Katherine MacDonald is radiantly beautiful. She never fails to do her best."—*Los Angeles Examiner.*

Presented by Katherine MacDonald Pictures Corporation, B. P. Schulberg, president; a screen story by J. A. Barry and Gerald C. Duffy, based on the stage success "Conscience," by H. S. Sheldon; directed by J. A. Barry; foreign representative, David P. Howells, Inc., 729 Seventh Ave., New York City.

A First National Attraction

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

MAY 28
1921

War Without Compromise

OPEN warfare without compromise or concession with the firm principle of human freedom as our guide and inspiration—this from now forth must be the program of the moving picture industry until censorship is destroyed.

Steps must be taken immediately to organize the armies to be raised to destroy a thing so false, so un-American, so contemptible in essence and in effect, that it must hold no place in our national life.

Censorship has been accepted by Governor Nathan L. Miller of New York as a cure for abuses of the screen. He had a chance to do a big thing. Instead, he did a small one. Censorship is not a cure. It is in itself a mental malady that is far worse than the things it was created to correct. This fact must be made evident by a wide-spread dissemination of the sound arguments against pre-publication censorship so that all may fully understand.

Once the American public understands censorship and appreciates its menace to liberty of thought and expression it will be destroyed with the promptness and enthusiasm evidenced by our forefathers at the Boston tea party.

Since the politicians have seen fit to make a football of our business they must be made to understand that it can be as unwise to suppress freedom of expression on the screen as it would be to suppress freedom of expression in the daily newspapers or on the public platform.

In beginning our warfare we must be prepared to carry our case to the highest courts and if these offer no relief, then a widespread, organized and continuous effort must be undertaken to amend the Constitution of the United States to save our liberty and the liberty of the American people.

If our Nation is to be committed to a never ceasing program of reform, with government by reformers, then we are well equipped to do our share of the reforming. We can reform the reformers and we can reform the politicians. We can reform them into a state of mind where they will understand that freedom is not to be sacrificed to a hue and cry, where prussic acid is not to be classed as a cure for headache and where the minority cannot rule over the majority.

To awaken that majority to the justice of our cause is our task. We need full and complete organization with a 365-day a year program of activity. The brains of our business must be drawn upon to present the stupidities of pre-publication censorship, its opportunities for graft, its needless expense, its sinister principle of the submission to the few to judge for the many. This principle is more dangerous than any menace to American freedom and its dangers must be intelligently and persistently pointed out with skill, vigor and deliberate courage.

We must spread broadcast the fact that no man that lives is fit to be a censor. We must tell and tell again the only censorship is the censorship of the public.

Nothing is more important to the future of this republic than this war without compromise and without cessation.

Arthur James

Miller Signs New York Censorship Bill; Reconsiders Intention of Naming Woman

No Memorandum Given Out by Governor in Approving Measure

MOTION picture censorship will prevail in New York State from August 1 on. Governor Nathan L. Miller signed the Lusk-Clayton bill on May 14. It becomes chapter 715 of the laws of 1921 and was with one exception the last bill to be signed by the governor during the thirty-day period. No bill introduced at the recent session of the state legislature attracted more attention generally than the one just signed and which will result in the appointment of a motion picture regulating commission in the near future.

The fact that Governor Miller had openly committed himself as favorable to censorship, together with the fact that the bill had been made a party measure by the Republicans, left little hope that the governor would veto the measure during the last few days.

Whether the bill was signed in Albany, or on the train bearing the governor to Lakewood, N. J., is not generally known. Governor Miller left Albany Friday night, May 13, taking with him a mass of thirty-day bills, which he considered while on his way to New York. It is said that the censorship bill was among the number, and that the governor's action was transmitted back to Albany, and given out from the executive chamber on Saturday morning. There was no memorandum from the governor in connection with his approval of the bill.

Governor Miller will remain away until the latter part of the month. He has made it known that he will not name the commissioners until his return. There will be three of these, each drawing a salary of $7,500 a year, together with necessary traveling expenses.

One of these commissioners, it is said, will be a former lieutenant-governor of New York State. As for the other two, there is not the slightest intimation. It is said that the governor has virtually decided not to name a woman as one of the censors, but that a woman will be named to one of the deputyships and thus satisfy the demand on the part of the women for representation on the board. It is said that Mrs. Clarence Waterman, of Brooklyn, who has been active in lobbying for the bill since last January, in Albany, is not to be named to any position on the board.

Glynn to Have "Say"

There is no question but that George A. Glynn, state chairman of the Republican party, will be a factor in determining those who are named to the best paying positions. Hundreds of applications have been received by Governor Miller for positions on the coming board of censors. These applications attached to any letters of indorsement which may have accompanied them, or been received by the governor, are now in the executive chamber, to receive careful consideration from Governor Miller before announcement is made as to those who will constitute the personnel of the commission. This announcement will be forthcoming about June 1.

Between that time and August 1 much work will have to be done by the commission in preparation for the censoring of all films. The main office will be located in the State Capitol. Several important departments are to be abolished through consolidation on July 1, so that it will not be a hard matter for the commission to secure suitable quarters. Projection machines and other paraphernalia will have to be installed.

May Spend $400,000

While the appropriation is only $70,000 for the commission during the next twelve months, this comparatively small sum will not cause any embarrassment because any deficiencies will be met in the usual procedure of a deficiency item in next year's budget. Various estimates place the cost of the commission as being anywhere from $150,000 to $400,000 for the twelve months. License fees can not be applied directly in meeting the expenses of the commission.

GOVERNOR NATHAN L. MILLER
New York State's executive, who inspired and fathered the drastic censorship law of moving pictures, thus setting a most dangerous example to the nation

While it will be up to the commission itself to decide as to the number and location of branch bureaus, it is sure that one will be located in New York City and there is a possibility of another being located in Buffalo, even though that section of the state is not a producing center.

At the start, however, the greater share of censoring will be done in Albany. It is expected that the employes of the commission will be classed as temporary until such time as they can be placed under civil service. The work of no commission in New York State will be more closely watched by the general public during the months to come than that done by the Motion Picture Censorship Commission.

How Much "Experience?"

Under the provisions of the bill Governor Miller has the right in naming the commissioners to designate one as chairman and one as secretary. Just exactly how much "experience" the commissioners must have to become censors, is a question, the bill simply saying that each of the commissioners shall be a citizen of the United States with qualification by education and experience for the duties of the office.

The governor also possesses the power to remove a commissioner for inefficiency, neglect of duty or misconduct in office. The commissioners will serve for a term of five years, except those who are about to be named, one of whom will serve until December 31, 1922, another to December 31, 1924 and the third to a like date in 1925.

The commission is given the authority to name all its deputies, inspectors and employes, and likewise fix their salaries. Each bureau will be in charge of a commissioner or deputy commissioner, these deputies, apparently, also having the right to censor pictures.

Prompt Examination

Under the provisions of the law, the commission must promptly examine every film which is submitted, and in case that a license is denied, it must furnish a written report outlining the reasons for a refusal and also giving a description of each rejected part.

Thirty days is given in which to apply for a permit to show any film publicly exhibited in New York State prior to August 1, without the necessity of inspecting it. The fee for such used films has been placed at $2 for every 1,000 feet or less, whether original or duplicate. Current event films will probably not be inspected, the commission having the right to issue a permit for such film with-

out going to the trouble of inspecting the scenes.

In so far as scientific and educational films is concerned, it is specified that the commission shall issue a permit for all such film of a strictly scientific character, without inspection, but only when the owner files an application which includes a sworn description of the film and the statement that it is not to be shown at any private or public place of amusement, being intended solely for use by the learned profession.

Revokable Permits

The commission also is given power to issue a license without examination for any film intended solely for educational, charitable or religious purposes, or by any employer for the instruction or welfare of his employes, but in each case the owner of the film must file a sworn description of the same. There will be no charge for such permits.

Permits are revokable by the commission five days after notice in writing has been sent to the applicant. The inspection of film calls for a fee of $3 for each 1,000 feet or fraction of original film, and $2 for each additional copy. The revocation or cancellation of any license or permit does not entitle one to the return of a fee which has been paid. All fees go directly to the New York State treasurer.

Before a film is submitted to the commission, application must be made in writing, accompanied by the required fee. It is proposed to give this application a serial number, which will become a permanent part of the principal title portion of the corresponding film and also every copy.

To Censor Advertising

A producer will have the right of review by the full commission, which must render a decision within five days after the film has been re-inspected. Applicants are also given the right to a review by certiorari.

Permits will be revoked in case a false or misleading affidavit has been made in connection with a picture. Any alteration made in the film after a license has been granted shall also constitute sufficient cause for revocation. It will be unlawful to exhibit, sell, lease or lend any film that has not been licensed.

The commission will also pass upon all advertising matter in connection with the showing of pictures in New York State. No posters, banners or advertising matter of any sort which is to the belief of the commission obscene, indecent, immoral, inhuman, sacrilegious or of a character that might tend to corrupt morals or incite crime, must be used, and furthermore a person employing such advertising will have his license revoked.

While the commission is given full authority to enforce the provisions of the law, it is clearly specified that state as well as local peace officers are expected to do their duty in detecting and prosecuting violations.

Owing to the present strike in the J. B. Lyon printing company at Albany, copies of the law will not become available in chapter form until such time as a settlement of existing difficulties is effected, after which the secretary of state's office will be in shape to distribute chapter forms of this and other bills.

May Ask Schurman

With the idea that a high type of man makes a good censor, Governor Miller is searching about for persons of prestige to serve as members of the New York State Motion Picture Censorship Commission. He may ask Jacob Gould Schurman, former president of Cornell University, and Dr. John H. Finley, former head of the New York State Department of Education, to become members of the Commission, despite that fact that the salary attached to the office is $7,500 a year. Governor Miller feels that the vast amount represented and the tremendous number of persons more or less directly affected by censorship, warrants the appointment of the highest possible type of men. Before Governor Miller was elected to his present position, he was drawing a salary of something over $100,000 a year in legal work. He believes that there are others in the state, anxious to serve, who would also be willing to accept some financial loss if they were convinced that their services were imperative.

Courts Will Pass on Constitutionality of New York Censorship Law, Says Hess

UPON word from Albany that Governor Miller had signed the Clayton-Lusk censorship bill, the following statement was issued by Gabriel L. Hess, chairman of the censorship committee of the National Association of the Motion Picture Industry, whose membership represents 90 per cent. of the pictures made and distributed in the United States:

"A tremendous hardship has been imposed upon the motion picture industry by the enactment of the censorship law in New York State—a hardship not alone in the heavy burden of expense to the industry, but a throttling influence that can only hamper and seriously impair the development of the art of screen expression.

"Of course the industry is bound to comply with the new law, but we feel that the lawmakers of New York have made a grave mistake—one which they will fully realize in due time. Those of us in the industry who have given years of thought to this problem are convinced that censorship as constituted in this New York law will not work. It has never worked in other states.

"We are fully in accord with those who believe that motion pictures should be clean and wholesome yet true to life as it is, but the industry shares with an overwhelming preponderance of puhlic opinion the belief that the method of insuring such a production standard is not by the adoption of legalized state censorship.

"In Pennsylvania, Ohio, Maryland and Kansas, state censorship has dismally failed. In no two of these states do the censor boards agree and in many instances the censors of each state disagree among themselves upon what the people of their states should or should not be permitted to see on the screen. Their rulings are often absurd and childish. And now New York has been added to the list of censorship states. There is no more reason to believe that censorship here will he any more effective than in those states where it has already heen tried and failed.

"The industry's suggestion to Governor Miller that a commission of five be appointed by him to thoroughly investigate the subject of censorship was a practical and logical one, and had such request been granted, we are convinced that any fair-minded investigators would have recommended against the enactment of a state censorship law.

"The act itself was loosely drawn and without consultation with representatives of the industry who best know the industry's workings, with the result that great confusion and unnecessary expense will he caused—and it is likely that the expense of censorship in this state will eventually be borne by the public.

"At the recent hearing hefore the governor the question of unconstitutionality of the act was argued and that question will undouhtedly be one which the courts will pass upon.

"Aside from this, however, the leaders of thought in this country are firm in the helief that legalized censorship is archaic—a relic of the kind of legislation of a bygone age, which we know as the blue laws, and is certainly not in keeping with progressive American thought or American ideals.

"There is only one form of censorship that is effective and that is the censorship exerted by the public itself—for the public is and always will be essentially clean-minded and will seek the amusement which is in keeping with the high standard of morals observed by the American people."

Congress Asked to Investigate Film Houses Admission Prices

THE charge of "profiteering" has been lodged against the exhibitors of the District of Columbia and the Wheeler sub-committee of the House Committee on the District of Columbia is about to investigate to determine if the theatre men are justified in demanding the prices they ask for admission to their houses.

The meeting of the District of Columbia Committee on May 11, when this matter came up for consideration, resembled a meeting of the common council of some of our cities rather than of an important committee of Congress. The problem was brought up by Representative Blanton, of Texas, who insisted that Washington's entire population is interested in moving picture exhibitions and that it is the duty of Congress to determine whether the prices maintained by the exhibitors for this character of public diversion are reasonable.

The decision to accept the suggestion of Mr. Blanton that an investigation be held followed a sharp tilt between that congressman and Representative Underhill, of Massachusetts, a man of business instinct and common sense, who questioned the power of Congress to do the things contemplated by Blanton. Mr. Underhill raised the point of order against the proposal on the ground that no bill was under consideration before the committee, but Blanton retorted that he would introduce such a bill if necessary.

Opposes Investigation

Mr. Underhill stated that he doubted if Congress had the power to investigate movie prices, holding that it is not compulsory upon the people of the city to patronize the theatres. Chairman Focht, of Pennsylvania, sided with Blanton holding that under a decision of the United States Supreme Court upholding the Saulsbury Act the committee could investigate any matter affecting the interests of the people of the District of Columbia.

Representative Kunz also questioned the right of the committee to delve into this question of theatre prices. However, when it was found that nothing could be accomplished toward squelching the matter, he suggested that the Wheeler committee be empowered to take up this work. The latter has just completed its hearings under the Wheeler "standing room" bill.

Representative Hammer, another member of the District Committee who is not altogether in sympathy with the proposed investigation, explained his vote by saying that he did so solely for the reason that he favored the establishment of a precedent giving the committee the right to investigate any subject relating to the welfare of the District of Columbia.

Not Similar Cases

The Supreme Court, it is true, upheld the Ball Rent Act, but when it comes to curbing activities of theatre men, it is not believed the Court would say that Congress has the right to act, for theatres are not in the same category with homes or business places and, while they are admirable for the maintenance of the contentment of the people, they are in no wise necessities. The Lever Act, designed as a war measure to regulate prices demanded for such necessaries of life as food and clothing, was declared unconstitutional by the Court.

It seems to be the opinion of the members of the District of Columbia Committee that no action need be taken on the Wheeler bill as it has been determined that the police and fire departments of the city have it within their power to produce the results that were alleged to be needed and desired. The exhibitors made out a pretty good case for themselves showing that they were doing all that they could to keep their houses in good shape, prevent crowding in the aisles, and taking all precautions against accidents occurring because of the presence of large numbers of people.

The sub-committee will probably announce what course it intends to pursue, if it decides to go ahead with its action, within a few days.

The attention of the Washington Bureau of the "Moving Picture World" has been called to the fact that if the District of Columbia Committee is successful in regulating prices of admission, it will serve as a very undesirable precedent for other sections of the country and the suggestion made that the exhibitors throughout the country make known to their representatives in Congress their disapproval of the proposal.

F. H. RICHARDSON INJURED IN AUTOMOBILE ACCIDENT

Readers of Moving Picture World will be sorry to hear that F. H. Richardson, projection editor, has had a very narrow escape from death, and is laid up in the University Hospital, Philadelphia, with a fractured skull, as the result of an automobile accident which occurred on May 13.

Mr. Richardson had come up from Washington and Baltimore, and was taking his motorcycle to a garage when hit by an automobile. While his condition is serious, the latest report states that the crisis is past, and his quick recovery is expected.

IN NEITHER CASE DOES THE LADY LOOK CHEERFUL

She seems to be beset at every turn by admiring gents, does Vivian Martin in "Pardon My French," a farce-comedy adapted from "Polly in the Pantry," which Messmore Kendall has produced for Goldwyn release

James Hoff Dies Suddenly of Apoplexy; Was Outstanding Figure in Film World

JAMES L. HOFF, one of the best known and best liked of the industry's journalists, died Tuesday evening, May 17, at his home, 1 Spring Road, Park Hill, Yonkers, N. Y., of an apoplectic stroke. For several years Mr. Hoff was editor of Moving Picture World, but more lately he had been connected with the business department of this publication. One of the pioneers of motion picture journalism, his death leaves a gap that none can fill, for through his connection with this publication, the Film Index, the Show World and the Billboard, he had been in touch with cinematographic affairs practically since the development of the exhibition of pictures. The funeral will be held at 2 P. M., Friday, from his late residence.

James Louis Hoff was born in Titusville, Pa., August 13, 1865. He studied for the ministry at Allegheny College, Meadville, Pa., but did not take orders, his marriage occurring before his graduation.

First in Syracuse

He went to Syracuse, N. Y., where he was connected with several trade papers as well as the local dailies, and for a time he stood at the case and learned the practical end of the printing business. From there he went to Rochester, where he connected with the editorial staff of the Democrat and Chronicle, and later took charge of "The Casket," a mortuary trade paper.

Passing from one extreme to the other, he came to New York to edit The Billposter, an organ of the Billposters' Association, and later was connected with the Billposters' Protective Company.

This connection led to an engagement in the Cincinnati office of the Billboard, and later he returned to New York to act as representative of that publication in this city. When the Show World was started in opposition to the Billboard, he arrayed himself on the side of that publication and made a brilliant but unsuccessful fight.

Managed Film Index

In 1909 he assumed management of the Film Index, which had been started as a house organ by the Vitagraph and Pathe interests and which then was the house organ of the old Motion Pictures Patents Company. At that time the Film Index was little more than a catalogue of film releases, but he stamped his impress upon the paper and made it a powerful factor in the development of the Motion Pictures Patents Company and its subsidiary, the General Film Company.

Threatened with prosecution under the Sherman anti-trust act, the constituent members of the Motion Pictures Patents Company decided to abandon publication and the Index was sold to the late James P. Chalmers, who let it run the volume number out and merged it with Moving Picture World in July, 1911.

Came to World

Mr. Hoff was transferred, with others of the staff, to strengthen this publication, and on the death of the founder he assumed practical editorial management, though he was not given the title until some years later. Two or three years ago he was transferred to the business staff, where his wide acquaintance and great popularity could be put to better use, and until his death he held the position of assistant business manager. About three years ago he developed clerosis of the arteries, and since then he has been failing, but his death came as a shock to his intimates for he had gone home after a full day's work at the office, seemingly in his usual health. About 10:30 p. m. he was seized with a stroke and the end came quickly.

In this he had his desire, for at the time of the death of Sam S. Spedon he told his friends that when his own call came he hoped that like his old associate he would go quickly and while still in harness.

Jim Hoff—the "James L." was reserved exclusively for a business signature—probably had more real friends in the film business than any other man, for he had a great capacity for making friends and a good nature that did not permit enmity. Those who actively disliked him could be enumerated upon the fingers of one hand, with digits to spare. His friendships were beyond computation. He was widely known and was wide-

(*Continued on Page* 388)

JAMES L. HOFF

Missouri and Kansas Exhibitors Plan Big Welcome for Walker and Sam Berman

SENATOR JAMES J. WALKER, general counsel for the Motion Picture Theatre Owners of America, will be in Kansas City on Monday, May 23. He is making a tour of the country to offset the action of Blue Law advocates and for the inauguration of a national legislative campaign which includes the 5 per cent. film rental tax, music tax and other matters of interest to the industry.

Senator Walker will be accompanied by Samuel I. Berman, national organizer and secretary of the Motion Picture Theatre Owners of New York State. They will be met by a joint committee of the leading exhibitors of Missouri and Kansas and will be the guests of the Kansas State Exhibitors' Association and the Motion Picture Theatre Owners of Missouri.

A big mass meeting of exhibitors of both states will be held at the Hotel Muehlebach, where a dinner will be tendered to the visitors. Approximately 500 will be in attendance. President Charles T. Sears will be master of ceremonies.

The committee in charge of arrangements is composed of President M. Van Praag, R. G. Liggett and Richard Blackley, of Kansas; Charles Sears, Charles H. Burkey, Adolph Eisner and Lawrence Goldman, of Missouri.

Senator Walker will hold an important conference with Attorney-General Richard J. Hopkins, counsel for the Kansas league, and Lawrence E. Goldman, counsel for the Missouri association and author of the Missouri deposit law regarding various national legislative problems. Of especial importance to the exhibitors of both states will be the fight that will be planned at the time by these men against the payment of the so-called music tax. All exhibitors of Kansas and Missouri have been called to the meeting.

Associated Producers Attack Warren's Ability in Answer to Suit for $100,000

ANSWER to the suit brought by Fred. B. Warren to recover $100,000 damages for alleged breach of contract from the Associated Producers, Inc., has been filed by the latter. Through President Oscar A. Price the company admits the contract with Warren for a period of fifteen months, as its director of distribution, at a salary of $750 a week and a certain percentage of the profits from contracts.

Mr. Price, however, justifies Mr. Warren's dismissal on the ground that he inveigled the company into making the contract by asserting he was a man of ability and wide experience as a manager in the distribution of pictures. Mr. Price avers his concern found this to be untrue, and that his unskillful management resulted in "depressed rentals" and "increased expenses," damaging it in the sum of $200,000, for which judgment is asked and a dismissal of the complaint of Mr. Warren.

Mr. Warren, on the other hand, says that despite any counterclaim the defendants may set up, they are indebted to him for the amount he sues for. In opposition to the claim of Mr. Price that he lacked necessary qualifications, Mr. Warren asserts in a replying affidavit that during his period with the Associated Producers he made or sold contracts for about thirty pictures, aggregating $5,034,260, and that some of them that sold on a basis in excess of $200,000 a picture were "Home Spun Folks," "Leopard Woman," "Forbidden Thing," "Last of the Mohicans," "Love," "Lying Lips," "Small Town Idol" and "Perfect Crime." Mr. Warren also claims that the pictures will realize $400,000 each for the United States and foreign lands, and ultimately net the defendants $12,000,000.

Canadians Now Forming Their Own N. A. M. P. I.

A strong organization similar to the National Association of the Motion Picture Industry is now being formed in Canada. Its membership will comprise all the important branches of the industry in the Dominion, each functioning as a division of the association. Temporary headquarters of the new organization have been established at 21 Dundas street, East Toronto, which is the headquarters of the Canadian Motion Picture Distributors Association, of which Colonel John A. Cooper is chairman of the advisory board.

Colonel Cooper called upon Frederick H. Elliott, executive secretary of the National Association in New York, recently and outlined the plan and scope of the new Canadian organization. Colonel Cooper said that the sentiment among the exchange managers, exhibitors and equipment companies throughout Canada is very strong for a powerful organization along the same general lines as the National Association of the Motion Picture Industry, because the industry has grown to great proportions in Canada.

The beautiful imported Bohemian glass toothpick is awarded this week to Leonidas M. Moof, the first man to say "moving pictures are no longer in their infancy." But they are—by several reels. Then they are shortened for the market.

Pittsfield Hears Brady Urge Against Censorship

William A. Brady, president of the National Association of the Motion Picture Industry, this week was hurriedly called to address a mass meeting composed of several hundred prominent citizens of Pittsfield, Mass. The meeting was a protest against the action of Senator Moulton, of Pittsfield, who voted in favor of the censorship bill when it was passed upon for engrossment in the State Senate.

An urgent invitation was sent to Mr. Brady by H. Calvin Ford, an influential banker, president of the Majestic Theatre Company of Pittsfield, who represents the United Booking Office and the Allied Amusements of Massachusetts in that section of the state.

It was one of the most enthusiastic meetings ever held in Massachusetts, and was attended by Mayor Flynn, of Pittsfield, editors, bankers, merchants, theatre men and other prominent citizens, all of whom registered their strong disapproval of legalized censorship and resented the action of Senator Moulton.

Secures New Headquarters

Mr. J. A. Quinn announces that the headquarters of the M. P. T. Association of the W. have not been abolished and that a new suite has been taken at 509 Fifth avenue, New York.

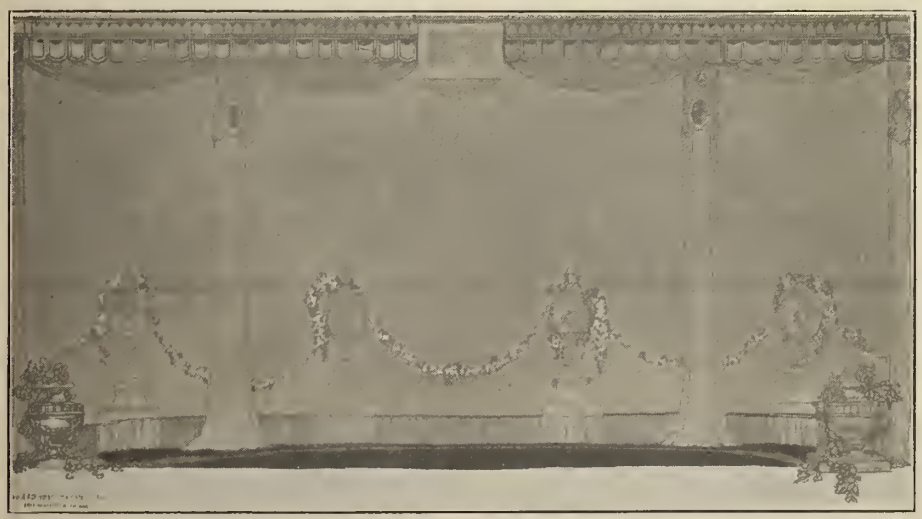
Nathan L. Miller stands a fair chance of being known to posterity as the George III of moving pictures. George, it will be recalled, was an oppresser who stirred the spirit of liberty into such satisfactory action that freedom dawned on the American Continent. If Miller's censorship law will stir our industry to unity and a consciousness of its own power—it will be worth all of its tremendous cost. If it had not been for George III there might have been no United States.

An Ideal Treatment for Any Theatre Other Than One of the Oriental Type

Seventh in the Series of Articles by P. Dodd Ackermann on Theatre Embellishment

IN decorating your theatre and installing act curtains bear in mind that it is not always the costliest productions that attract the most attention. The greatest designer and the greatest artist is one who works and lives up to this rule that simplicity in color and in treatment has a far more reaching effect than a riot of splendor and expenditure.

The illustration herewith presented, and which I want to call your attention to, represents an ideal treatment for any theatre other than one whose architectural characteristic is of the Oriental type or some other radical departure from a modern or national scheme. It belongs to the Adam period. It is simple, yet beautiful. Its predominant color tone is old rose and grey. It fits in admirably with a grey auditorium, and it lends itself to most any shape of your auditorium, whether it is long and narrow, short and broad. The curtain itself should be made of a fabric such as satin, poplin or high class repp. The ornamentations are appliqued. The side walls can be covered with a fabric or even painted.



SIDE WALL DESIGNED BY ACKERMANN STUDIOS

The front curtain or act drop is of the divided type and is worked horizontally in a groove. The material for this should be of velour or velvet in pile fabrics or satin, poplin or silk repp. The ornamentation is also appliqued. This can be made complete for about $3,500.

While we are on the subject of this front curtain, it is well to call your attention to the necessity of lining the material with a substantial flamed proof cloth. This set is so arranged that it is possible to lift the picture screen and introduce back of the center curtains, in the space occupied by the screen, various forms of small scenes. These will embellish the settings of your feature pictures and give it a receptive interest to the audience before the first flash of the picture.

These scene sets, better known as prologue settings, give to a theatre an individuality and a tone that establishes them in a position of prominence among the motion picture theatres of the community. They are not expensive and can be had at a small outlay of from $200 to $500, with this decided advantage that they can be used over again when a picture is secured of similar character and treatment.

A number of live, enterprising managers have installed these sets and after they have used them have rented them to other theatres at a price that reimbursed the manager for his original investment.

A number of prominent New York picture houses have and still are pursuing this policy with settings that I designed and built for them. These stage settings or prologue settings will ofttimes suggest exploitation schemes as well as the introduction of novel ideas for creating atmosphere in your theatre. The thing to remember is that if you give your audience something new to talk about you create a form of advertising by word of mouth that will fill your seats and that is the desire of every manager.

A number of readers of "Moving Picture World" have written to me making inquiries as to what can be done with their theatres in the matter of decorations and stage settings. I shall be pleased to hear from you and answer your questions.

CURTAIN DESIGNED BY ACKERMANN STUDIOS

Refuse to Pay Tax

Army and navy veterans in a number of Ontario cities have announced that they intend to refuse to pay the amusement tax when attending theatres or other places of amusement, whether in uniform or not. The agitation against the war tax was started by the war veterans in Kingston, Ontario, where the argument was set forth that the amusement tax and the manner in which it is imposed is "class legislation." The veterans have announced that they will provide a test case for the courts in the move to prove that the amusement tax act is invalid.

A film city like that at Los Angeles is being built just outside of Nice, France, by Rene Navarre, the hero of scores of French films, who has spent two years studying the project. The chief studio will be 500 feet long.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

AN editorial expression of importance comes from the Newark Ledger. Its position is so sound that we reprint herewith the editorial in its entirety as it is most useful material in combating the new national evil-censorship by the few for the many. It bears the heading "Miller's Movie Censorship Experiment," and reads as follows:

"Governor Miller reasons like a wooden Indian when he says that the moving picture censorship bill which he forced through the New York Legislature does not leave the subject to the caprice of the commission to be named because the law itself fixes the standards. If that were true, no commission would be needed; the law would administer itself.

"Those who administer a law or are in charge of the machinery for its administration must constantly exercise their judgment. A statute may proscribe certain things and sanction others, but the question is constantly arising as to whether this or that goes over the line.

"Kansas, which has been called the 'experiment laboratory state,' Ohio, Maryland and Pennsylvania have state moving picture censorship. Not only do the censors of these states fail to agree, but the censors of any one of the states often sharply divide. Features of a film production that are approved by some of the state boards are cut out by others. One board finds harm in a scene that others deem useful and other boards interdict another scene that the strict board passes. There is no semblance of uniformity, no approach to agreement. State censorship so far has made only for confusion and expense.

"Governor Miller is not to be blamed for wishing to correct evils in the movies. His blunder has been in refusing to consent to have a commission investigate the movies and movie censorship and present information which would make a safe basis for some sort of legislative action or abstention therefrom, in jumping at conclusions and in putting on the statute books a law which experts say is loosely drawn and invites trouble.

"New Jersey will watch the experiment with an interest that is commingled with gratification that it is not in New York's shoes."

Whitman Bennett, who has purchased the Triangle studios in Yonkers, and who will produce Associated First National feature productions there, is setting an admirable example to other independent picture makers. He has stepped forward in a time when slight depression caused others to hesitate and halt. Mr. Bennett has a way of knowing what he is about and then, like David Crockett, going ahead. Wise planning, followed by celerity of action, make for the sort of success which Mr. Bennett deserves and is achieving. He is the herald of prosperity.

We heard a big man say one time that he who takes moving pictures seriously should get out of the business or the business will get him out. This has certain elements of truth in it, due to the chaotic and most uncertain conditions which have obtained in the past. These conditions are now adjusting themselves and this is due quite as much to the passage of time as to any management by any individual or group. The big man could now reverse his quip to read: "The man in our business who does not take it seriously is not to be taken seriously."

We need serious cooperation and we need it more than anything else. We can approach our tasks light heartedly but that's the way brave men go into battle. Solemn faces are not required but hard headed serious consideration of our problems is so essential that it seems strange that the need of it is not more understood in the business.

To James L. Hoff

James L. Hoff for many faithful years served the moving picture industry in important capacities. His removal by death came suddenly in the hours of active business life. He was one of those who saw at an early time the possibilities of the screen and to his wise counsel and friendly aid many of the men who have been successful in the field owe much. Identified with Moving Picture World since its younger days, James L. Hoff, by his ability, his energy and his trustworthiness, enjoyed the respect of his fellow workers and the confidence of his employers.

I desire personally to add to the many tributes of affection which are being paid to his memory and I beg leave to quote from the words of a famous man who said at the funeral of his brother, "If every one to whom he did some loving service should cast a blossom on his grave, he would sleep tonight beneath a wilderness of flowers."

JOHN F. CHALMERS.

American Picture Is Pacemaker Abroad, Cromelin Tells Foreign Trade Meeting

Predicts We Will Erect Many Theatres Overseas When Housing Problem Is Solved

AN interesting address on the subject of the motion picture as a promoter of foreign trade was delivered by Paul H. Cromelin, president of the Inter-Ocean Film Corporation at the eighth national foreign trade convention held recently at Cleveland. Mr. Cromelin, who is chairman of the export division of the National Association of the Motion Picture Industry, represented the picture industry and was elected one of the vice-presidents of the convention. Fourteen hundred representatives from various industries throughout the United States participated in the meeting, which was one of the most important ever held by the men who are engaged in foreign trade.

"The American motion picture is a pacemaker in the development and promotion of foreign trade," said Mr. Cromelin. "It has so far maintained its lead that today it has, to a large extent, crowded its competitors off the screen: and it is telling the story of America. It is consciously or unconsciously making the foreigner better acquainted with America. It is by that very means assisting in creating a desire for American goods and products. It is every day and every night of the year performing, voluntarily or involuntarily, those functions for which great expositions have heretofore been organized.

Should Be Encouraged

"It is one of the most important, and in many respects the most important factor in the upbuilding of our foreign trade. It is an article of export which should be developed and encouraged by every possible means, not alone because of the wealth which it brings directly to this country, but on account of the fact that of all the products manufactured in the United States and marketed abroad, there is none other which has in the past, or which is likely in the near future to be able to create, influence and direct the desire for American goods on the part of the foreigner or in such a practical manner as the American motion picture."

Mr. Cromelin in reciting the relations that exist between the banks and the film export business said that twenty leading motion picture producers have a capital investment of over $250,000,000 and that when there is added the amount of investment in distribution companies, theatres, manufacture of raw stock, projection machines and other motion picture apparatus and supplies, the total amount of investment in the picture industry is approximately $1,250,000,000.

"It is only natural that a business making such strides should attract the attention of banks and bankers," he continued, "and in the past few years some of the largest concerns have undergone a thorough reorganization. Leading bankers have become interested in the business and are represented on the boards of directors. Several companies have been publicly floated and the shares are distributed over thousands of holders among the public.

"Although the American motion picture has always had a leading position on the screens of foreign countries, it is only in recent years, since the introduction of the so-called feature films, that its very great importance as an article of export has come to be realized.

"Until now the business done in the export of motion pictures has been practically upon a cash basis. Payments are usually cash in New York. The foreign customer will arrange for the payment through a New York banker on presentation of documents or will make a deposit with the manufacturer or its export representative against which shipments are made, the deposit being renewed from time to time.

Question of Payment

"It is not to be expected that customers are going to continue to pay for the goods, cash in advance, or cash against documents New York. Already in many countries they desire to pay cash against documents, on arrival, a very reasonable request, and the time will come when they will require and deserve to have extended to them, reasonable credits in the conduct of their business.

"To a large extent, we are still in the kindergarten class in our knowledge of handling export problems. It would be worse than folly to imagine that the abnormal export increases which we enjoyed during the war are due to either our expert salesmanship or special brilliancy in handling the transactions. In many instances we succeeded in spite of our inaptitude and the business was thrust upon us by war conditions despite our incapacity.

"In the near future we are in for a period of competitive operations, and in order to succeed, we need not only the right goods, properly priced and in the hands of expert salesmen, but adequate banking facilities at home supporting reliable and competent shipping and exporting companies, who, working together, will see to it that excessive, burdensome and frequently unnecessary charges are not added before the goods reach the customer; bankers who not only have the vision, the breadth of view, to recognize in the exported American motion picture an added source of wealth, but also the greatest sales agent which leaves our shores; bankers, who will keep pace with our American manufacturers, by establishing their own branches in the principal foreign capitals or at least convincing themselves that their foreign correspondents are in sympathy with American aims and ideals and the promotion of American trade.

Superior to Merchandise

"The time has come for the American banker to recognize in a negative of a motion picture, made by any reputable company, a form of bankable security not only as good, but superior to ordinary merchandise, such as corn or wheat or to some other articles of manufacture. The time has come for the American banker to know that a warehouse receipt or a bill of lading with proper insurance policies attached, covering a motion picture negative, means a security on which he can realize the amount of his reasonable advances all over the world; that a negative capable of producing sufficient copies of the production to satisfy the world's needs is usually a better security and on a foreclosure, should it ever become necessary, in either a slow or quick liquidation will yield more money than most of the ordinary merchandise which is today universally looked upon as a good bankable security.

"The time has come for our American bankers to realize and to know of their own personal knowledge that in the vast majority of cases in most countries, the motion picture rights secured by any lessee are eagerly sought by several who would in an emergency gladly and quickly step into his shoes, and those bankers who have handled such transactions for reputable film exporters will testify how rarely it happens that a draft with documents covering a film shipment is not paid immediately on presentation; and, finally, the American banker ought to recognize that when a business has reached the commanding position of the American motion picture, it is pretty nearly time to look upon it as an industry and no longer as a gamble to be referred to and spoken of as the film game."

Mr. Cromelin spoke of the setback occasioned by the war in England, France and Italy and of the fact that these countries are slowly recovering and will eventually be making an increasing number of motion pictures which will find favor with their respective publics.

"While our manufacturers," he said, "will continue to develop their producing activities in foreign countries, so as to

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Al Lichtman Plans Big Expansion of Associated Producers During Next Year

PLANS for expansion on a vast scale during the ensuing year are being inaugurated by General Manager Al Lichtman of Associated Producers, Inc. These plans provide for an extension of distribution activities that will embrace the whole world, and for an increased service to exhibitors both in quality and in quantity. That these plans, now being put into effect, bear unusual significance for exhibitors is indicated in the quality of the May and June releases announced by Mr. Lichtman, which are representative of the general high artistic and commercial standard of the pictures which Associated Producers will release this year.

Each picture, according to Mr. Lichtman, will be sold to exhibitors on its own merits and strictly on its own value as an attraction to each particular theatre. Pictures will be sold on an individual basis, this arrangement being made possible by the fact that the production schedules for the coming year present an ambitious and big array of pictures, not one of which, as can be determined at this early date, will fall below the standard set by such attractions as Tourneur's "The Last of the Mohicans," and Ince's "Lying Lips," both of which were released by Associated Producers, Inc.

Scheduled for May and June distribution are J. Parker Read's "I Am Guilty," starring Louise Glaum, released May 1; Mack Sennett's "Home Talent," released May 22; Thomas H. Ince's "Mother O' Mine," released June 5; Allan Dwan's "The Broken Doll," released June 12; Maurice Tourneur's "The Foolish Matrons," released June 19; and J. L. Frothingham's "The Ten Dollar Raise," released June 26.

"These pictures represent the best efforts of the producers whose reputation for making box-office attractions is well-known to exhibitors," said Mr. Lichtman. "Their value at the box-office is tremendous because they embody the elements of popularity. While the artistic standard set by these productions is high they are indicative of what exhibitors may expect in the future from Associated Producers, Inc."

Tampa Board of Trade Raising $105,000 for Purchase of 350-Acre Studio Site

THE Tampa Board of Trade, by resolution recently passed, has got squarely behind plans for a film city and will raise $105,000 for the purchase of 350 acres of land on the Memorial Highway between Tampa and St. Petersburg, which will serve as the site of the Florida West Coast Studios, Inc.

The Florida West Coast Studios as recently organized is headed by F. P. Toombs as president and Hoyte Kaley as treasurer, both being from New York. They came to Tampa through the efforts of H. A. Kelly, promoter, who recently took a large number of excellent photographs to New York to show producers what Florida offers.

Mr. Toombs promised the board of trade that the company would begin developing the land within from sixty to ninety days; that it will spend $500,000 within twelve months and $2,000,000 within five years.

The studios have a ninety-day fee option on the property. They agree after ninety days to pay interest and after two years will begin payments to W. B. Gray, owner, for the purchase of the land, the payments to be underwritten by the board of trade. The company, in its contract, also asks the privilege of paying for the land itself, if it sees fit, at a future date.

The company first sought 750 acres, but finally decided that 350 would be enough to start on. H. A. Kelly, one of the promoters of the enterprise, has gone to New York with the announced purpose of purchasing $350,000 worth of equipment. He is taking 1,200 additional photographs of Florida outdoor scenes. It is expected to employ a minimum of 1,000 persons at this studio.

Oppose New York Ordinance Limiting Quantity of Film Under Examination

UNDER the leadership of William A. Brady, president of the National Association of the Motion Picture Industry, the film interests are vigorously opposing an ordinance now pending before the New York City Board of Aldermen, the passage of which would drive many exchanges, studios and laboratories out of the city. Building requirements called for would necessitate the complete reconstruction of expensive work in connection with the storage and handling of film, work that has already been done with the approval of the fire department.

Following a meeting of the fire prevention committee of the National Association on Tuesday, Mr. Brady arranged for a conference between Fire Commissioner Brennan and members of the committee, together with Albert de Roode, who represents the film interests in fire prevention matters. The hearing was held at 3 o'clock on Wednesday, May 18, at fire headquarters in the Municipal Building.

It is the contention of the industry that ample safeguards have already been placed around the housing and handling of film, and that while the laboratories, studios and exchanges are heartily in favor of co-operating thoroughly with all reasonable requirements of the fire department, the proposed restrictions would seriously impede the rapidity and economy of conducting their business without materially adding to the safeguards from the standpoint of fire hazards.

The ordinance seeks to limit the quantity of film under examination. It requires that cabinets holding more than ten reels of film must have sprinklers and a vent to the open air.

Eighty-two per cent of all information is gained through the eyes, say scientists, and many believe this fact the reason for the rapid growth of the film industry.

Switzerland has fewer motion picture theatres than other civilized countries.

Convince Yourself That We Speak the Truth

Moving Picture World calls especial attention this week to the Better Equipment department conducted by E. T. Keyser on page 442 of this issue. Always up-to-date and always possessing many exclusive features, the department again this week has articles of particular interest to every branch of the industry.

Progressive exhibition will be interested in the description of the glass front of the Criterion Theatre, Oklahoma City, a five-story affair gorgeously illuminated by a series of color changing lights.

Then there is a complete description of Hallberg's high power arc lamp, to be marketed by U. T. E., a great invention.

Then there is a description of Rinaldy's latest achievement, a device for automatically photographing the development of plants, insects and micro-organisms, which eliminates the human equation of error.

Then there is a description of Frank T. Morris' motor driven camera, which should greatly aid in the taking of aerial pictures.

If you see any of the other publications of the industry, compare their equipment departments with Moving Picture World and see for yourself the number of exclusive articles in Moving Picture World.

Moving Picture World has better service departments and prints more news—first.

Consensus of Published Reviews

Here are extracts from news available at press hours from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

Gilded Lies

(*Eugene O'Brien—Selznick—5 reels*)

M. P. W.—Would have a stronger appeal if the plot had a definite tangible purpose.

N.—Possesses no real story value and hence has to be padded.

E. H.—The story is along familiar lines, but holds the interest by reason of being well directed, and the well written subtitles emphasize the story's high points.

W.—Attractive settings and good production save familiar story.

Dream Street

(*Featured Cast—Griffith—11,000 feet*)

M. P. W.—D. W. Griffith hits the popular taste in his latest production.

E. H.—It is a fanciful idyl blending smiles with romantic drama. It is a picture that will appeal to a wide circle of people.

T. R.—But it is quite a delightful work, and it will be a big box office attraction.

W.—Artistic and well acted production. Story suffers from elaboration.

Colorado Pluck

(*William Russell—Fox—4,700 feet*)

M. P. W.—The story has many melodramatic moments, and is well acted by the entire cast.

E. H.—Not a very convincing story of a rough Westerner who makes a fortune in Colorado and spends it in England trying to enter society.

T. R.—An interesting story, well told, well produced and well acted.

W.—Star does good work in a role somewhat different for him.

Coincidence

(*Robert Harron—Metro—5 reels*)

M. P. W.—Is a lively comedy that never gets serious until the picture is almost over, but hops from one amusing situation to the next so neatly that the only sensible thing to do is to laugh heartily and wonder what is to follow.

N.—Light, but breezy enough to get over.

E. H.—Can be classed as only fair entertainment.

W.—Metro's latest is pleasing light comedy offering.

Gypsy Blood

(*Pola Negri—First National—6 reels*)

M. P. W.—Ernst Lubitsch's screen version of "Carmen," starring Pola Negri, not equal to his "Passion" and "Deception."

N.—"Gypsy Blood" may not be another "Passion" or "Deception," but it contains enough interesting qualities to interest any one who likes costume plays well acted.

T. R.—Its melodramatic "punch" is undeniable and once again the Germans have demonstrated their ability to shine in the screening of costume plays.

E. H.—The most effective picturization of "Carmen" that has been made.

W.—A third splendid entertainment from Ernst Lubitsch.

Bucking the Tiger

(*Conway Tearle—Selznick—5,500 feet*)

M. P. W.—There is an excellent cast, the members of which give a fine account of themselves. A good average picture.

E. H.—Is one of Conway Tearle's best pictures to date.

T. R.—The spirit of adventure will appeal and the suspense that is maintained throughout the entire picture will keep an audience in their seats anxiously awaiting the fate of the fellow who's a good sport.

W.—Poor story this feature's biggest handicap.

Wolves of the North

(*Eva Novak—Universal—4,404 feet*)

M. P. W.—Beautiful scenery does much for Eva Novak's latest Universal.

N.—Conventional Alaskan story carries wonderful backgrounds.

E. H.—Fairly interesting story of the snowbound Northwest.

W.—Good program picture for any theatre.

The Ten Dollar Raise

(*Featured Cast—Associated Producers—5,726 feet*)

M. P. W.—The picture has been excellently directed by Edward Sloman and contains the necessary elements for box-office success.

N.—Wonderfully human and genuinely entertaining.

E. H.—Is a vivid and realistic picture of everyday life.

W.—Deals with subject popular with a large majority.

Keeping Up with Lizzie

(*Enid Bennett—Hodkinson—5 reels*)

M. P. W.—Will please the majority of audiences.

N.—Comedy blends with serious theme admirably.

T. R.—It provides excellent and clean amusement all the way through.

W.—Fine, clean, wholesome entertainment in this.

House That Jazz Built

(*Wanda Hawley—Realart—5,225 feet*)

M. P. W.—Miss Hawley carries the comedy cleverly and is well supported. But the picture is not up to her usual standard either in acting or settings.

N.—Wanda Hawley's best bet. A cleverly directed picture.

E. H.—Is a very pleasing little domestic drama.

W.—The idea is not new, but still retains a quality of entertainment.

NORMA TALMADGE APPEARS IN PICTURIZATION OF WELL KNOWN STAGE PLAY

"The Sign on the Door," which ran on Broadway last season, is Norma's next Associated First National release

Fox Loses His "Over the Hill" Suit Through Defect on Copyright on Poems

THE application made by the Fox Film Corporation to enjoin Frederick M. Knowles, "William" McWatters, Harry Meyers and Joseph S. Klein from producing a cinema adaptation of "Over the Hill to the Poorhouse" was denied on May 18 by Judge Knox in the United States District Court, New York.

The decision was based on what is held to be a defect in the copyright on a series of poems published under the title of "Farm Ballads," which included William Carleton's famous poem, "Over the Hill to the Poorhouse."

The author assigned his rights to Harper & Bros. in 1873 and the publishers obtained a copyright on the work. In 1901 Carleton obtained a renewal which expired in 1915. He died in 1912, naming Norman E. Goodrich as executor of his estate. The latter renewed the copyright in 1915.

Followed Precedent

In denying the application for a preliminary injunction, Judge Knox followed the doctrine recently enunciated by the United States Circuit Court of Appeals in the case of Silverman against the Sunrise Pictures Corporation, holding that the owner of a copyright as such has no rights of renewal and that the copyright statutes do not confer any right upon a legatee to renew a copyright.

The Fox Film Corporation obtained the rights to produce a play based on the poem from the executrix of the estate of Norman E. Goodrich and believed that it had a valid right to the exclusive production of a cinema adaptation of the poem. The case will probably be carried to the Supreme Court.

James Hoff Dies

(*Continued from page* 381)

ly liked among the trade. He was less well known to exhibitors, for his work did not carry him afield and he seldom had the time for attendance upon conventions and other gatherings of the exhibitors.

Never a spectacular writer, he was a thorough newspaper man with a fine sense of proportion and a farsighted vision that enabled him to shape the policies of the paper to the future instead of chaining it to the past or the immediate present. He was one of the first to appreciate the coming of the star system and he was the first to offer to exhibitors a lantern slide service of stars at a time when the manufacturers themselves were still seeking to place the brand before the star. He saw that the personality of the star would inevitably be the standard of merit and his slide service contributed materially toward a change in the attitude of the film distributors and advanced the popularity of the pictures through the players.

An Authoritative Writer

His writings were keen, authoritative and comprehensive. He knew not only the exhibition of pictures but the amusement business in general, and his wide knowledge of conditions gave to his work an exactness most writers lacked. His opinion was backed by wide knowledge and his enthusiasms tempered by judgment. With him, reason was more potent than rhetoric, and his clean-cut English was more understandable than flights of fancy which pleased the ear but which meant nothing when analyzed.

Personally he was thoroughly likable, modest, sincere and outspoken. He had a host of friends but few intimates, but if you were one of Jim Hoff's close friends you found his friendship of real value, a thing to be cherished. If he liked you, he liked you through and through, and you could depend upon him in any emergency. No one who has passed on will be more sincerely regretted. None who may come can be better liked. He leaves wonderfully few enemies, especially considering his position. He is mourned by a host of friends, and the few who were his pals know that he cannot be replaced. He was not a professional good fellow — no handshaker — but when he made a friend he kept him to the end.

Mr. Hoff was a member of Genesee Lodge, F. & A. M., of Rochester, the Royal Arch Masons, Yonkers Commandery, No. 47, Knights Templars, Mecca Temple, New York, Mystic Shrine, and one of the charter members of New York Court, No. 30, Royal Order of Jesters.—E. W. S.

A united industry is essential if censorship is to be destroyed. Any movement which will bring unity for the common good is entitled to prompt and cordial support.

New 2,000-Seat House in Baltimore Opens

A special performance given to 1,500 invited guests opened the Belnord Theatre, a residential playhouse on the north side of the triangular park formed by East Fayette street, Belnord and Philadelphia avenue, Baltimore, on Friday night, May 13.

This theatre measures 75 by 150 feet, is constructed of brick, concrete and steel and was designed along Greek lines. The cost of construction was approximately $130,000. The seating capacity is 2,000.

The Belnord is owned by the Belnord Theatre Company, the directors of which reside in the vicinity of the theatre. Frank Durkee, owner of the Palace and supervising director of several other moving picture theatres in Baltimore, is president, and the playhouse is immediately under the charge of Charles E. Nolte, who is also manager of the Greater Baltimore Theatres Company, operating several theatres in Baltimore. Both Mr. Durkee and Mr. Nolte have had wide experience in the managing of moving picture theatres.

An orchestra under the direction of Harry M. Nolan will furnish the music, which is augmented by a $10,000 three manual pipe organ.

Further details will be given in a descriptive write-up in a later issue of "Moving Picture World."

The British motion picture critics never wax so familiar as to call their screen actors Doug, Charlie, Wally or Fatty, but always refer to them as Mr. Soandso.

Thomas A. Edison would substitute motion pictures for textbooks in the elementary schools, believing that in twenty years it would bring about an advancement of ten centuries in civilization.

Cromelin's Address

(*Continued from page* 385)

obtain the finest natural scenic backgrounds for their productions, and will establish studios abroad in addition to their American plants, the greatest opportunity abroad for American capital is in the building and control of new theatres.

"To a very large extent, what has been done in the United States can and will be duplicated in foreign countries. Until now, in most of the countries whose governments have been involved in the great war, the one big building problem has been the housing accommodations for the people—and, until this is settled the building of new picture theatres is frowned upon and permission to build in most instances refused.

"The housing problem is being solved, however, and when the era for theatre building is on, the erection of thousands of new and modern picture theatres will doubtless attract the attention of American investors. Based on American experience, and considered from the standpoint of population, there is room in the United Kingdom alone for several thousand additional picture theatres. In every country in Europe the expansion is sooner or later bound to come. The motion picture is destined to become an increasingly important factor in the development and upbuilding of Russia."

Returns Already Received Evidence Big Success of Educational Pictures Week

INCOMPLETE reports from exchanges all over the country and in Canada indicate, it is stated, that practically every print available from the 12,000 reels of film, totaling 12,000,000 feet, released by Educational Film Exchanges, Inc., since June 1, 1920, was pressed into service during Educational Pictures Week, May 1 to May 7, and the only regret was that more prints were not to be had.

Indications are that Educational increased the number of its theatre accounts approximately 41 per cent. during the week, with a much greater percentage of increase in cash collections, which is reported at Educational headquarters to exceed 100 per cent.

The great diversity of subjects to be drawn upon in Educational's products is one of the chief causes to which the success of the week is ascribed. This made it possible for many theatres in various parts of the country to run Educational products 100 per cent. during the week, while others ran them almost exclusively. A telegram from the Seattle branch says that in that district alone fifty-one theatres, most of them first run houses, ran Educational pictures exclusively, while eighteen first run theatres gave 75 per cent. of the week's program to Educational products. Thirteen of the theatres playing nothing but Educational pictures were in the city of Seattle.

E. W. Hammons, president of Educational Film Exchanges, Inc., said: "As a great many of our branches are located on the West Coast and far South, since we have a branch in every key city on the North American continent, in addition to our European branches, it is difficult to secure complete analytical returns rapidly.

"Our controller's reports, however, would indicate from the cash collections made as a result of Educational Week, that practically every one of our 12,000 prints released since June 1, 1920, was working during the week.

"The great increase in the number of theatre accounts is especially gratifying. Every branch has increased the number of these accounts from 25 to 41 per cent., in addition to most of the old accounts playing additional Educational products.

"There is every reason, judging from the reports of the heads of the various departments, to believe that the net results of Educational Pictures Week has been:

"First, to increase the number of theatre accounts by about 41 per cent.

"Second, cash collections—internationally—showing an increase of approximately 105 per cent. during the week over the aggregate average for the ten weeks prior to Educational Week."

The New York district has one of the best reports for increase in the number of shows during the week. There were 938 shows in 200 theatres in this district, an increase of 39 per cent. in shows over the weekly average for ten weeks past. Cash collections, however, were far out of proportion to this increase. The weekly average for ten weeks was exceeded by 132 per cent.

Victor H. Clarke Made Special Representative

Victor H. Clarke, formerly general manager of the Long Island studio of Famous Players-Lasky Corporation, has been appointed special representative of the producing department by Jesse L. Lasky, vice-president. Mr. Clarke will leave New York on June 1 to go to Los Angeles and investigate the company's properties in Los Angeles, which include the Lasky and Realart studios. Mr. Clarke's work will standardize production methods in all the studios, and his duties as special representative will probably take him, later, to the company's studios in London.

Mr. Lasky announced at the same time the promotion of Robert S. Kane, production manager of the Long Island City studio, to be general manager

Honor William Brandt

As though re-electing William Brandt to the presidency of the New York Theatre Owners Chamber of Commerce was not significant enough of the members' liking for the capable executive, the Chamber gave him a splendid silver service when he was inducted into office this week at an affair at the Ritz-Carlton Sydney S. Cohen, president of the national organization, made the presentation speech, and, in accepting, Brandt expressed his deep appreciation of the gift and the friendship behind it. Some entertainment and a dance followed. About 250 attended.

Paramount in Year Signed Eighteen Famous Authors to Write for Screen

ON his return from London a year ago, Jesse L. Lasky announced he had engaged a number of famous authors to write original stories for Paramount pictures and since that time Famous Players-Lasky Company has entered into arrangements with the following well-known writers: Arnold Bennett, Joseph Conrad, Sir James M. Barrie, E. Phillips Oppenheim, Avery Hopwood, Robert Hichens, Henry Arthur Jones, Cosmo Hamilton, Harvey J. O'Higgins, Edward Sheldon, Samuel Merwin, Dr. J. A. B. Scherer, Sir Gilbert Parker, Elinor Glyn, W. Somerset Maugham, Thomas Buchanan, Rita Weiman and George Patullo. These are in addition to a staff of trained writers, including Jeanie Macpherson, Olga Printzlau, Byron Morgan, Elmer Harris and Frank Condon.

The first of the "famous authors-famous directors" pictures, "The Lost Romance," by Edward Knoblock, directed by William DeMille, is playing at the Criterion in New York Elinor Glyn's "The Great Moment," starring Gloria Swanson, and directed by Sam Wood, will be released July 24. Sir Gilbert Parker with Director George Melford wrote "A Wise Fool," to be released in June. Another of Edward Knoblock's stories, "Appearances," directed by Donald Crisp in Paramount's London studio, will be released June 12. Rita Weiman is working with William DeMille on a story she wrote for Paramount.

W. Somerset Maugham has finished "The Ordeal," in which Betty Compson will star, and Edward Sheldon has written a story for Thomas Meighan. Sir James M. Barrie has invited John S. Robertson, who directed "Sentimental Tommy," and Josephine Lovett, who wrote the continuity, to London to confer on the scenario for "Peter Pan" and will supervise the direction.

Henry Arthur Jones has been studying screen technique at the Long Island studio. His "Call of Youth" has been produced at the London studio and Ethel Clayton is working on another, "Beyond." Arnold Bennett is also represented by "Sacred and Profane Love," starring Elsie Ferguson. Paul Powell has produced E. Phillips Oppenheim's "The Mystery Road" in London, and George H. Melford is now working on "The Great Impersonation."

Avery Hopwood has spent considerable time in Paramount studios, as has Harvey O'Higgins, Samuel Merwin and Thomas Buchanan. "The work of these authors for Paramount pictures is only the beginning of a great migration to screen studios," says Mr. Lasky. "As a matter of fact the world's best writing brains are now in picture studios."

First Films from Czecho-Slovakia Will Be Brought to This Country by J. Kohner

THERE have been invasions of British, French, German, Italian and even Danish pictures, but what are said to be the first pictures from Czecho-Slovakia will arrive with Julius Kohner on the Nieuw Amsterdam. Mr. Kohner, who is the owner and publisher of a leading motion picture trade paper of Czecho-Slovakia, is coming to America at the invitation of Carl Laemmle, president of Universal.

Mr. Kohner, after a short visit to Mr. Laemmle and New York, will go directly to Universal City where he intends to make a thorough study of American moving picture methods.

The pictures that he will bring with him are a five-reeler entitled "The Golden Wife," directed by V. Slavinski, and a feature entitled "Mountain Love," directed by Sydney Golden, the American director who has been in Europe for the last few years. Both these pictures are produced by the A. B. Film Manufacturing Company of Prague. Mr. Kohner will also bring over several scenic pictures.

BUSINESS MAN AND ARTIST

Hiram Abrams, president of United Artists, and Charles Chaplin talk about a certain six-reel picture to be made soon for the "Big Four"

Business Plans Outlined at Auspicious Meeting of Goldwyn Sales Convention

THE Goldwyn Sales Convention was held at the Studios at Culver City, Calif., the week of May 8th, under the most favorable auspices. Plans which were outlined at the meeting and the enthusiasm which the salesmen showed for the fall releases augur well for the coming sales campaign.

The party, which consisted of Alfred Weiss, vice-president of the Distributing Corporation, A. S. Aronson, vice-president and general sales manager, Eric Schay, assistant treasurer, Howard Dietz, director of advertising and publicity, and the managers of the 22 Goldwyn exchanges, arrived in Los Angeles in two special cars over the Salt Lake route on Sunday, May 7. They were met at the station by F. J. Godsol, chairman of the board of directors, Abraham Lehr, vice-president in charge of production, and members of the studio operating staff.

The delegates previewed the following pictures and predicted that all of them would meet with public favor and that some of them would be unusual box-office attractions:

"The Invisible Power," a Frank Lloyd production; "Dangerous Curve Ahead," story written directly for the screen by Rupert Hughes, and directed by E. Mason Hopper; "The Old Nest," a Reginald Barker production of a Rupert Hughes story; "Ace of Hearts," an original story for the screen by Gouverneur Morris, directed by Wallace Worsley; "Doubling for Romeo," an original story by Elmer L. Rice, directed by Clarence Badger; "The Grim Comedian," a Frank Lloyd production of a Rita Weiman story; "The Night Rose," an original screen story by Leroy Scott, directed by Wallace Worsley; "For Those We Love" and "Even As Eve," written by Perley Shehan, and directed by Arthur Rosson and produced by the Betty Compson Pictures Corporation.

Carl Laemmle Has Announced Formation of Three Companies

AFTER taking stock of the short feature situation as presented in the reports of last year and having the constantly increasing demand for Century Comedies as a criterion to guide him, Carl Laemmle, president of the Universal, has decided that next year's plans shall include an unusual number of single and two-reel comedies. In addition to the single reel Star comedies which Ward Hayes has been turning out for the past few months and which will be continued, Mr. Laemmle announces several new companies of two-reel proportions. Ben Cohen has been engaged to write the scripts for Hayes and his company which includes Billy Fletcher, Eddy Barry, Helen Darling, Dotty Wolbert, Gertrude Olmstead and Joey McCreery.

It is the intention to add another two-reel comedy release a week to the program. The Centuries will continue as heretofore, one two-reel release each week featuring in rotation Harry Sweet, Charles Dorcty and Brownie, the Century Wonder Dog.

Mr. Laemmle has organized three more units in another two-reel brand. One of these is the Joe Martin comedies which will be directed by Harry Burns. The second company will feature Lee Moran.

H. C. Witwer, one of the best known writers of comedy fiction, will write exclusively for him. The third company will be directed by Allan Curtis. The star or stars of this company have not been chosen.

Julius Cahn Dead

Julius Cahn, one of the best known and best liked men connected with the amusement business in New York, died suddenly of heart failure on May 13. Cahn for twenty-five years edited the enormously valuable Cahn's Guide. The 1921 edition of the book was amalgamated with Gus Hill's Theatrical Directory. The volume embraced information concerning motion picture theatres as well as legitimate houses.

Week's Incorporations Total About $1,500,000

Approximately $1,500,000 is represented in the capitalization of eleven companies incorporating in the motion picture business during the past week and filing papers with the secretary of State at Albany, N. Y. These companies, with the amount of capitalization and directors for the first year, include:

Forward Film Purchasers, $10,000, H. J. Curtis, Woodmere, H. F. Chase, New York, J. F. McNamara, Jersey City; Coliseum Motion Picture Corporation, $300,000, A. C. Miller, E. Hurd, B. C. Whitman, New York; T. and T. Films, $600,000, Norman Handel, E. J. Sichel, New York, J. Fyans, Brooklyn; Commercial Traders, Cinema Corporation, $200,000, Peter Andrich, M. Maricich, George W. Yates, New York; Whipple Amusement Corporation, $10,000, Brooklyn, H. Jacobson, S. Winderman, J. H. Madden, Brooklyn; Joseph A. Golden Corporation, $5,000, Joseph A. Golden, E. V. Reiss, E. M. Weiss, New York.

Olympian Productions, $10,000, L. B. Turin, R. Matkoff, John C. Sherman, New York; Myriad Pictures Corporation, $5,000, Harry Lewis, Walter Herzbrun, Harry Krivit, New York; Non-Theatrical Film Publishers, motion picture publishing, $50,000, Dolph Eastman, M. E. Eastman, Lucinda Gray, Brooklyn; Quality Film Titling Co., $65,000, New York, J. R. Lopez Sena, Long Island City, Joseph C. Hornstein, New York, Anthony Marella, Brooklyn; Music Score Service Corporation, $200,000, Jacob Silverman, Joseph Myruski, David Silverman, Brooklyn.

Buys "Grand Larceny"

Goldwyn announces the purchase of "Grand Larceny," the Albert Payson Terhune story which recently appeared in a magazine of large circulation, for motion picture production. The story opens in the South but soon jumps to New York where a highly dramatic story of a woman who wants "to stand on her own" and not merely be somebody's wife, and of a man who is a love thief is unfolded.

$20,000 Fire Damage

The Willis Theatre, Brandon, Manitoba, was damaged to the extent of $20,000 on May 10 when fire swept the structure following an explosion of unknown cause.

TWENTY DEGREES COOLER OUTSIDE

Universal's "Wolves of the North," starring Eva Novak, looks like a good warm weather attraction. The scene on the right ought to send the chills chasing each other up and down the spine

An Associated Exhibitors Picture

HAL ROACH
presents

HAROLD LLOYD

in

"Among Those Present"

Produced by ROLIN CO. *Directed by* FRED NEWMEYER

PATHE *Distributors*

Harold Lloyd

in

"Among Those Present"

PERSONAL—*To the man who does not show the Lloyd Comedies*

Have you ever—?

Have you ever heard roars of laughter coming from a competing theatre and wished that you could hear such sounds of joy in your own?

Have you ever thought that such laughter was a sure sign that "someone is picking them right"? That it's a proof of prosperity?

Have you ever taken the trouble to find out what the picture was that was "knocking them off their seats"? If you have, the chances are about 100 to 1 that it was a Harold Lloyd. And it doesn't take a lot of thought to figure it out that *a Harold Lloyd in your neighbor's theatre doesn't pay any profits in your own.*

There isn't a comedian today whose pictures average as sky high as Harold Lloyd; there isn't one who means any more at the box-offices of these United States; there isn't one that is more truly loved by the men, women and children of this nation. And there isn't one who gives the censors l - hot bout.

Friend, you can't evade the facts. You are losing money every time there is a Harold Lloyd you don't show.

Look at his latest, "Among Those Present." *If you see, you're sold!*

Associated Exhibitors
Incorporated
35 West Forty-fifth St.
New York City

PATHE—*Distributors*

Enthusiasm and Optimism Prevails at Sessions of First National Film Men

ENTHUSIASM and optimism prevailed every session of the Associated First National Pictures branch managers convention at the Hotel Astor, New York, this week, and when the exchange heads returned to their respective territories on Thursday and Friday, it was with the distinct feeling that more constructive work had been accomplished in those meetings than at any other convention of the kind which they had ever attended in their experience as film men.

The discussions, conducted under the guidance of J. D. Williams and Harry O. Schwalbe, covered every phase of organization business and every factor that goes into the composition of the industrial and business condition of the various sections of the nation at the present time. Each day the managers assembled at 10 o'clock, adjourning at 1 o'clock for luncheon and reconvening at 2 for a three-hour afternoon session.

The entertainment program laid down for the evenings of the convention was "produced under the direction of" the independent producers releasing through Associated First National. Joseph M. Schenck fired the opening gun of hospitality Monday evening at a gala beefsteak at Healy's, with Norma, Constance and Natalie Talmadge as hostesses. Considerably more than 100 guests were present, and extra tables had to be pressed into service to accommodate the members of the party. The dinner was followed by an original feature comedy in which Buster Keaton, who was at the hosts' table, played a leading role, as did the Misses Talmadge. An elaborate vaudeville program followed the picture.

The dinner Tuesday evening was given by Miss Hope Hampton to the exchange managers and their wives at the Claridge. Again the seating capacity of the dining room was taxed to the utmost and it was not until near midnight that the banqueters began to consider departing for their homes and hotels. An unexpected surprise was given the assemblage when J. E. Brulatour, producer of the Hope Hampton pictures, rose to introduce Marcus Loew. Mr. Loew was cheered long and loudly as he cordially congratulated the managers on their organization and expressed his pleasure at being with them. The presentation of Miss Hampton was the signal for another prolonged ovation, followed by a third a few minutes later when Hobart Henley, who is directing Miss Hampton in "Star Dust," was called to his feet against his will.

Wednesday evening, the final evening of the convention, brought the meeting to a close with an extraordinary burst of entertainment, beginning with a dinner at the Flotilla given by the Louis B. Mayer Company, producers of the Anita Stewart and the John M. Stahl productions. This was followed by a theatre party given by the Katherine MacDonald Company at the performance of "Two Little Girls in Blue." Midnight found the managers and their wives at the "Midnight Follies" as the guests of Marshall Neilan. It was a tired but happy group of film men that turned in during the wee small hours of Thursday, ready to return to their territories for another season's work with renewed energy, keener vision and a firmer conviction of success than ever.

Several of the principal franchise holders were present at the sessions of the convention, among them Emanuel Mandelbaum, of Cleveland; Spyros Skouras, of St. Louis, and Sam Katz, of Chicago. On Tuesday afternoon Jules Mastbaum, the head of the Stanley company of Philadelphia, looked in long enough to greet the managers and assure them of the satisfaction he felt at being a First National franchise holder. A 100 per cent. attendance was scored, not a single manager being absent. In addition to Dave Bershon, manager of the Los Angeles' exchange, John McCormick, the special publicity representative in the Southwest, made the journey to New York.

Maryland Showmen Give Benefit for Hoover Fund

Six of the largest moving picture theatres in Baltimore and one uptown playhouse gave benefit performances on Sunday night, May 15, to help complete Maryland's quota of the Herbert Hoover Children's Fund. Collections were made at the Strand and New Wizard theatres, but at the Loew's Hippodrome, New Garden, Blue Mouse and Peabody theatres an admission of twenty-five cents was charged each person. The theatres were crowded. All the money collected went toward the Herbert Hoover Fund. The shows and the theatres were donated by the managers, including Bernard Depkin, Jr., George A. McDermitt, Louis A. DeHoff, Arthur B. Price.

This benefit was part of the generous contribution of the exhibitors of Maryland toward the fund of the European Relief Council which is feeding 3,500,000 starving children in Eastern and Central Europe.

In order that admission prices could be charged at the various theatres, a special committee presented the case to Police Commissioner Gaither, so that the police would not interfere as it is not allowed to give Sunday shows in Maryland, and charge admission, where the theatre makes a profit.

A special committee was appointed by the Motion Picture Theatre Owners of Maryland to work out a plan in co-operation with Julius Levy, chairman of the motion picture committee of the European Relief Council. On this committee were Charles E. Whitehurst, president of the New, Garden and Century Theatre Companies, and Thomas D. Goldberg, vice-president of the Maryland Exhibitors League.

Supreme Court of Dakota Rules Against Blue Laws in Film Test Case

A TEST case in the Sunday Blue Law enforcement campaign instituted by the officials of South Dakota has just been decided by the Supreme Court of that state in favor of the motion picture interests. Word to this effect was received this week by the National Association of the Motion Picture Industry in a telegram from Benjamin Friedman, president of the Minneapolis Film Board of Trade. Mr. Friedman wired that the decision establishes the right of exhibitors to hold Sunday shows in South Dakota.

Late in March of the present year, Attorney General Byron S. Payne, of South Dakota, instructed the various state's attorneys to rigidly enforce a law which prohibits the showing of "any indecent motion picture, any picture portraying crime, or in any way suggesting or showing crime or other immorality." He instructed them also that all statutes relating to Sunday observance were to be rigidly enforced.

Shortly after this, State's Attorney Charles H. Warren swore out a warrant for the arrest of Allen Goethal, manager and owner of a theatre in Huron, S. D., charging him with having conducted a moving picture show on Sunday, March 27. Mr. Goethal was released in the custody of the sheriff to appear for a hearing at a later date.

The arrest of Mr. Goethal was generally looked upon as a test case of the Sunday Blue Law enforcement campaign and the progress of the case has attracted wide interest not only in South Dakota but in many other states where blue law advocates have been seeking to close picture theatres on Sunday. The decision is expected both to end the campaign against Sunday movies in South Dakota and put a damper upon the activities of blue law advocates throughout the Northwest.

F. B. Warren Leases Big Space in Loew Building

F. B. Warren Corporation, new international distributing organization, has signed a long term lease for three-fourths of the sixteenth floor of the Loew State Theatre Building at 1540 Broadway (45th street) New York City. This move makes the Warren organization one of the best located of all of the national distributors, with its home office in the heart of New York's picture activities and adjacent to the two big hotels where visiting exhibitors and producers make their headquarters. The Warren forces will go into the building June 1.

Taking lease on a floor where no partitioning or subdivision had been done, the new quarters of the Warren company are being laid out by a noted architect, in keeping with the exact needs of the distributing company's general offices, providing facilities not only for the two score employes of the company at its outset but for its immediate expansion. Options taken by the Warren organization give it the right of call at stated intervals upon the remaining space on the sixteenth floor of this splendid new building.

John Renk has bought the property and business of the Lyceum Opera & Movie Company, Eagle River, Wis., which has been under the operation of Clarence Rand and Mrs. George Ervin for about two years. The business will change hands June 1.

Max Linder Arrives from Coast with Print of New Production, "My Wife?"

MAX LINDER, who arrived in New York last week with Clarke Irvine, his personal representative, brought with him his new picture, "My Wife?" and immediately upon his arrival had an interview with Robertson-Cole with the result that he secured a release from his contract with that company to furnish a certain number of five-reel comedies each year.

It has been rumored that the French star was to sign with Goldwyn, but Mr. Linder denied this in New York this week. His new film is said to be a huge scream, being a sort of DeMille-like production with gorgeous settings, ravishing women in more ravishing gowns, beautiful exteriors, and a cast of some note, including Alta Allen, who did so well opposite him in his first picture since the war, "Seven Years' Bad Luck," and which was released through R-C. Others in the picture are Lincoln Stedman, Caroline Rankin, Charles McHugh and Viora Daniels, Madame Rose Dione, and Pal, a pit bulldog star of much intelligence.

After giving "My Wife?" its world premiere in New York, Linder and Irvine will return to the coast to begin production on the next story, which is already blocked out. It is laid in a far eastern capital, and with many beautiful women, atmosphere and the principals, moves westward to New York and Atlantic City, thence across to Los Angeles for the windup. While in New York the French star is enjoying a bit of a vacation, which he has not had for a year, the past twelve months in which he produced this new picture.

Is Assistant Treasurer of Warren Company

Announcement is made of the election as assistant treasurer of the F. B. Warren Corporation, new national motion picture distributing organization, of John G. Rohlfs, for six years associated with Mr. Warren in various motion picture enterprises. He will begin his duties with the new company on June 6, almost coincident with the establishing of the corporation's home offices in the State Theatre Building, 1540 Broadway, New York.

Mr. Rohlfs started in the picture business ten years ago with the old Mutual Film, where he was purchasing agent and assistant chief accountant. He later installed the purchasing department of General Film.

In Mr. Warren's regime at Goldwyn he was assistant comptroller and left that company to become Newark manager for the W. W. Hodkinson Corporation when his chief was a vice-president of that company. He went with Mr. Warren to Associated Producers, where Warren was general manager, and there, before taking charge of the Newark office, installed a new accounting system. He will have supervision of accounting for the F. B. Warren Corporation.

Discontinue Suit

By mutual consent of the interested parties, Supreme Court Justice John M. Tierney has discontinued the suit brought by Adam and Charles Kessel, directors of the Kessel-Baumann Pictures Corporation, against Charles O. Baumann, president of the corporation. The Kessels objected because in April Mrs. Annie Baumann, wife of the defendant, held 300 shares of the stock, which she turned over to her husband, receiving from him $2,970, which he paid to her out of the funds of the corporation. The reason for the discontinuance of the action was not given.

Fourth Fox Theatre

William Fox has acquired a fourth theatre on Broadway for the showing of screen spectacles, having signed contracts with the Messrs. Shubert whereby he takes over the Central Theatre at Broadway and Forty-seventh street immediately on a sublease that will run until Labor Day. His first picture to be shown there will be "A Connecticut Yankee in King Arthur's Court," which is now being presented at the Selwyn. It will move Sunday afternoon, May 22, and will continue there its phenomenal run which has already lasted nearly three months.

Closes Two More Large Contracts

J. H. Hoffberg, of Goldwyn foreign sales department, recently announced the closing of two more big contracts, this time in Japan, Cuba and Porto Rico, calling for the distribution of Goldwyn's fourth year product in these countries. This immediately follows the announcement of Goldwyn's new contract in Mexico, covering, in addition to the fourth year pictures, the first series of Booth Tarkington's two-reel "Edgar" comedies.

MAX LINDER

The popular Frenchman, whose comedies are universally known, and who is now producing in California

Carey a Daddie

Harry Carey, director of Jewel pictures, announced the birth of a son, in a telegram to R. H. Cochrane dated May 16. The telegram said: "Henry George Carey arrived this morning. Both fine."

New Theatre Opens

The new Allen Theatre, Montreal, Quebec, got away to a good start under the management of George Rotsky on Saturday evening, May 14, the great playhouse being finished in every detail before the opening performance. The opening attraction was First National's "Lessons in Love."

Invade New York Field

The New York Theatre Owners Chamber of Commerce is aroused over the filing with the building department in Brooklyn of plans for the erection of twenty-five new picture houses, while eighteen have been filed in Manhattan. Others have been filed in the Bronx, it is said. The entrance into the local exhibiting field is said to be by interests previously unknown in the business. A housing law that would place new residences on a priority basis may be backed by the organization.

"ALL WORK AND NO PLAY MAKES JACK A DULL BOY"

So Jack Dempsey, in Pathe's one-reel, "A Day with Jack Dempsey," varies the monotony of boxing with tennis and long walks And he knows how necessary open-air work is to getting into good condition. It's exclusively a Pathe subject

Keeping in Personal Touch

By FRITZ TIDDEN

The Yorkshire (England) Evening News is not inclined to agree with one of the English trade papers that a possible solution of the glut of films, and also of the block booking problem, might be found in changing programs every two days instead of twice a week as at present. "To ask the public to go to the pictures three times a week is a tall order," says the News. This country seems to be able to fill tall orders.

The News offers as a solution of the problems that exhibitors make a more careful selection of films, choosing only the very best instead of showing, or trying to show, everything. It states, pertinently, every second-rate film that is shown is a blow to the prosperity to the whole trade.

* * *

There seems to be a great to do over the popularity of American pictures in the British provinces in South Africa. The Cape Argus (Cape Town) quotes what is said to be a well informed correspondent in saying that the invasion of the American film trade into the Colonies had recently taken a dangerous turn and at the same time remarking that in South Africa an effort is being made to restrict motion pictures exclusively to American products. The paper says this statement is a very wild one for the perfectly good reason that if the public show their appreciation of British films through the box office it is not likely that the American films, which cost double the amount paid for British pictures, would not be booked so consistently. The South African audiences show in a very marked manner their preference for American productions.

"What is wanted," further states the correspondent, "is legislation compelling our cinema proprietors to show not less than 50 per cent. of British films." The Cape Argus takes issue with this procedure, saying that if the legislation was carried out it would mean that the picture houses would have to shut up shop. It goes on to say that the public are the best judges of what they want and if British films came up to the standard of the American films the latter would disappear automatically.

"In this direction it is well to recall the remarks of Major Charles H. Bell, who shortly before leaving America for England to become the manager of the Famous Players-Lasky's new London studios, and who had made a very careful study of American studio methods in order further to increase the efficiency of the Famous Players' British producing units," further states the Cape Argus. "'We cannot compare with you in regard to the exhibition of pictures. Our best West End shows are twopenny-halfpenny affairs compared to your beautiful presentations. If the British exhibitor were as much alive to the possibilities in exhibitions as his American brother, it would vastly boost the stock of the industry."'

* * *

Donn Byrne's last novel, "Foolish Matrons," has found its way into the movies.

* * *

After reading "Queenie: the Adventures of a Nice Young Lady," the most recent novel by Wilbur Finley Fauley, we feel positive that an announcement will be forthcoming soon from some producer that he has acquired it for photodramatization.

* * *

The literary supplements of the daily papers are reviewing a book called "Screen Acting," by Mae Marsh. The Bookman, which is paying a great deal of attention to motion picture matters and the movies' relation to literature, will soon contain a review of it by a certain young gent. The same publication has also assigned a new book, "The Cinematograph Book," published by Funk & Wagnalls, for review by the same feller.

* * *

Forty-one disabled ex-service men were the guests of Hugo Riesenfeld Friday afternoon, May 13th, at the Rialto Theatre where "The Wild Goose" was the feature film attraction. After the performance at the Rialto the soldiers were dined at the Hotel Majestic by Copeland Townsend. The entertainment was arranged for the soldiers by the Friends of Disabled War Veterans of which Mrs. James Stannard Johnson is chairman.

* * *

The second release of Tony Sarg's Almanac, called "The Dentist," depicting the beginning of the gentle art in the stone age, will be included on the program of the Rialto next week. The first of Tony's distinct novelties, "The First Circus," created a justifiable sensation along Main street when it was shown at the Criterion last week. Persons who have seen "The Dentist" unreservedly state it is even better than "The First Circus."

* * *

The sorrel topped editor of the thinnest publication in the industry thinks the "Gypsy Blood" titles were translated from the Spanish. 'Spose he also thinks "The Wild Goose" is an East Side drama.

* * *

We have received from Nat Levine a tasteful, chromatic post card showing an attractive view of a hotel in St. Louis. The card is postmarked from Cleveland. Which is a subtle way of informing us that he has visited both cities while on his eminently successful trip to exchanges.

* * *

The second annual ball of the Eastern studio of Famous Players-Lasky will be held May 20 in the grand ballroom of the Hotel Commodore. Elsie Ferguson and Wallace Reid will lead the grand march and in addition to playing the saxophone, Reid will appear in the original version of Kenneth Webb's motion picture satire, which was staged for the first time at the recent Actors' Equity Show. In the piece will be Thomas Meighan, Alice Brady, Constance Binney, Robert Schable, Reginald Denny, George Fawcett and other well known players.

Other features of the ball will be Max Fischer's orchestra from the Midnight Frolic, which will play from 9 to 10; a dancing contest, from which Wallace Reid will be barred, and motion pictures of those present which will be shown before the close of the ball.

* * *

The cleverest humorists among our P. A.s' are losing a good bet. The famous Edison questionnaire is material for some publicist to burlesque, of course dragging in the name of his company or star or something. We knew they had to come, and three of them did but as far as humor went they were fierce. The first one that meets with our captious approval will be published. If a good one isn't forthcoming soon we will be compelled to run one of our own, to keep abreast of the times. Go to it men (or perhaps women).

* * *

Pete Smith becomes an actor (9)!!!!!!!
Pat O'Malley turns publicity man.

When the picture is shown the local press agents will gather to hiss their confrere.

Pete stepped out of his character as publicity man for Marion Fairfax the other day long enough to become an actor playing the part of a reporter in "The Flying Truth." O'Malley, who plays the lead in the picture, occupied Pete's chair in the publicity department whilst the heretofore blameless P. A. registered many emotions before the camera.

Latest reports say Pete will recover.

* * *

George Archainbaud, member of the Motion Picture Directors' Association, and one of the most promising of the younger directors, has gone and done an altar walk. Mrs. Archainbaud was Catherine Johnston, formerly a motion picture actress. The wedding took place Wednesday, May 18th. The couple will reside in the film colony near Mamaroneck, where Mr. Archainbaud has leased a house.

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William J. Moore, who has been in charge of supplies and film accessories for the Famous Players-Lasky Corporation, has resigned to join the selling staff of the Pioneer Engraving Company. Moore has been in the film industry for ten years. Beginning with the Motion Picture Sales Company, he has served in turn with the Film Supply Company, the All Star Feature Corporation, Joseph R. Miles Enterprises, Harry Raver and Famous Players. Willie has a wide acquaintance in the film business and his friends join in wishing him the greatest prosperity in his new position.

* * *

The features to be presented at the following theatres next week are: Capitol, all-star cast in "Snowblind"; Criterion, "The

MARION DAVIES

Cosmopolitan star, was walking down the avenue when she met Norma Talmadge, and they decided to have tea

More commendation should be cast in the general direction of Samuel L. Rothafel. Next week he takes still another significant step forward in the presentation of motion pictures, and accomplishes another thing that places the motion picture theatre as a whole on a still higher plane. He has secured the services for a week at the Capitol Theatre of one of the world's foremost concert musicians, Sascha Jacobsen, the violinist. Jacobsen, who makes his season's farewell appearance, will play a program of concert numbers. Not long ago Rothafel presented Percy Grainger at the Capitol.

Lost Romance" remains; Rialto, Bebe Daniels in "Two Weeks With Pay"; Rivoli, "The Woman God Changed."

* * *

Universal declared a half holiday late Monday afternoon when word reached the home office from the coast that a new star had entered the ranks of Universal City celebrities. The newcomer is Henry George Carey. He takes his front and last name from his proud father, Harry Carey, and his middle name from his illustrious grandfather, George Fuller Golden. In other words, Harry Carey, the Universal star, rates like an extra man around the house, while a brighter star, H. Carey, the new, has the stage.

* * *

Beulah Livingstone will sail on the "Mauretania" June 9, for a two or three months' trip abroad in the interests of Joseph M. Schenck. Beulah will visit all the Associated First National's foreign exchanges in France, Italy, and England, and will call on fifty exhibitors to aid them in promoting big exploitation ideas in connection with the showing of Talmadge pictures.

Mabel Livingstone will accompany her sister Beulah, on behalf of the Overseas Feature Service, and also as booking manager and personal representative of Sasha Botichenki, the Russian musician who is now giving recitals on the tympano before the crowned heads of Europe.

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Paul Brunet, president of Pathe and Mrs. Brunet, sailed for Paris last Saturday. Mr. Brunet is on his annual trip abroad. On the same steamer was Harley Knoles, who returns to England.

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Adolph Zukor is expected to arrive in New York from London on May 21.

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Randolph Lewis, of Pathe, and Robert Brunton, proprietor of the Brunton studios, arrived in town from the coast last week with a print of "Without Benefit of Clergy," the first of the Rudyard Kipling stories to be produced by Pathe.

* * *

Watterson R. Rothacker is in New York with several consulting engineers. He will remain until June 24, when he sails for Europe. It is expected that by September he will have work well under way on his laboratory in New York.

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Screen queens that made their name in film comedies are still trying to live down their bathing suit reputation.

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Copies of the genuinely artistic eight page colored insert that was planned with an eye for beauty and usefulness by Sam Cohen, which ran in Moving Picture World last week, announcing Associated Producers' releases, are being bound in handsome covers to be distributed to the exchanges.

* * *

In town this week to attend the Associated First National convention of exchange managers are: E. J. Hayes, of Buffalo; R. C. Seery, of Chicago; T. B. Spry, of Boston; M. K. Keleher, New Haven; W. E. Lusk, Cleveland; R. H. Haines, Cincinnati; J. F. Cubberly, Minneapolis; H. J. Fitzgerald, Milwaukee; E. C. Rhoden and S. W. Hatch, Kansas City; S. S. Schwarz, Des Moines; H. M. Weinberg, Omaha; W. J. Heenan, Philadelphia; S. Y. Edwards, San Francisco; L. E. Tillman, St. John; A. Gorman, Montreal; W. J. Drummond, Toronto; F. Brown, Indianapolis; S. J. Baker, St. Louis; C. R. Beachem, Atlanta; F. P. Bryan, Charlotte; C. H. Feldman, Portland; L. O. Lukan, Seattle; A. M. Fabian, New Jersey; J. Skirboll, Pitsburgh; H. Scott, Detroit; W. E. Callaway, Dallas; D. Bershon, Los Angeles; J. P. Anderson, Washington; S. J. Coffland, Vancouver; W. E. Mitchell, Calgary; B. Bloom, Winnipeg; L. L. Goldberg, Louisvile; J. H. Ashby, Denver; L. L. Hall, Salt Lake City; C. J. Briant, New Orleans; Jack Brainard, Oklahoma City; and John McCormick, of Los Angeles.

* * *

Carl Laemmle recently took a famous bathing beauty away from a prominent comedy director and will star her in Universal productions. If the bathing comedy director had been at Hunt's Point Casino Saturday evening, May 14, when the Universal Fort Lee employes staged their musical revue, "Black and White," Mr. Laemmle probably would be missing some of his employees by now.

In the London New Witness, G. K. Chesterton says: "Nobody enjoys the movies more than I." Showing that the genius of the paradox has the courage of his convictions, and does not assume the lofty attitude falsely taken by some of the lesser literary lights.

Typewriter desks and film cutting tables are no place for some of the er—er—feet seen in "Black and White" to be under. They belong either before the camera or footlights. The revue was a tremendous success. And to increase the pleasure of the evening the stunning chorus made a quick change to evening clothes after the final curtain and danced with the rest of us during the ball which followed the show.

* * *

Hiram Abrams returned from the coast May 18. He was gone a month.

* * *

Karmie Kayte Kerwin, the English scenarist, arrived in this country a short while ago and is already on the way to duplicating here the success which she met with in her native country. She has completed two scripts which her agent, Jack De Lacey, had no difficulty in placing.

* * *

Eugene O'Brien, the Selznick star, opines that some people are finding times hard only in comparison to when they were soft.

* * *

William Fox has taken over the Central Theatre from the Shuberts on a sub-lease that runs until Labor Day. "A Connecticut Yankee in King Arthur's Court" will occupy the theatre May 22, succeeding "Princess Virtue," the musical comedy produced by Gerald Bacon, who is widely known to the film people.

Marcus Loew, the well-known accumulator of theatres, was a guest at the Hope Hampton dinner to the Associated First National exchange managers Tuesday evening. Mr. Loew is as much an admirer of First National as ever—if not more so.

* * *

Jules Mastbaum, of Philadelphia and Fred Nixon-Nirdlinger were in town Tuesday and stopped to extend their best wishes to the Associated First National branch managers at the Astor just before the close of the afternoon session.

* * *

C. Lin Bonner, familiar to everyone in the industry as a newspaper and publicity man, has joined the publicity department of Associated First National as one of C. L. Yearlsey's flying squadron.

* * *

The Goldwyn Clip Sheet continues supplying a service to exhibitors that is for the good of the industry as a whole. We called your attention before to the fact that the left hand column of the sheet was consumed with editorials setting forth arguments against censorship that exhibitors could clip and send to local editors. What we would like to comment on this time is the earnest continuance of the practice. Because censorship has succeeded in this peculiar state of ours does not mean that the fight should be stopped by any means.

* * *

E. A. Baughan, the well known London dramatic critic writing for the London Daily News, recently addressed the members of the Film Press Club on "The Ethics of Film Criticism." The meeting, which was held in the F. B. O. Theatre, was attended by all the film reviewers on the English publications that were within easy railroad, tram and tube communication. It would be interesting if one of our famous and significant dramatic critics would speak on the same subject in New York.

* * *

Overheard at Associated Producers:

J. K. Berger: "Can you lend me ten?"

Arthur Levey, "I will when I come back from Brooklyn."

J. K. Berger: "When are you coming back?"

Arthur Levey: "Between ourselves, I'm not going!"

* * *

"Buried Treasure" is not based on Bergdoll's sunken pot of gold.

William A. Brady has accepted the challenge of the Rev. John Roach Straton, the pastor of Calvary Baptist Church, to a debate on the alleged evils and dangers of the modern stage, which includes motion pictures. Dr. Straton for the past year or so has severely condemned the stage and its influences, making remarks of such a type that he left himself wide open to the ridicule of some of our best commentators. In a sermon delivered last Sunday evening, Dr. Straton said that the theatre as an institution is corrupt and Godless—that it is dangerous to the public mind. Mr. Brady's acceptance followed the pastor's declaration that he would meet any representative of the stage in a debate, who appeared as the standard bearer of a recognized body.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Saunders Is Planning New Paper for Paramount's "Best Show in Town" Week

CLAUDE H. SAUNDERS, manager of exploitation for Paramount, is making elaborate preparations for Paramount's "Best Show in Town Week," which commences June 19. Backing him up, Jerome Beatty, of the advertising and publicity, is preparing a big newspaper campaign for a tie-up.

This is just another form of "Big Week" campaign, which was advocated by this department some time ago, and which has cleaned up handsomely. The time-honored "Paramount Week" falls in September, but it was felt that something would be needed to give the business a push that would last over the summer.

Instead of isolated efforts, it was felt that a country-wide campaign, backed by extra national advertising, would bring the fullest results, and the plans were put in work.

National Appeal

A complete campaign in the daily papers as well as the national magazines has been planned by Mr. Beatty. It is similar in scope to the work for Paramount weeks, but it will drive on the "best show" idea to concentrate the appeal as far as possible on Paramount houses.

To supplement this, the corps of Paramount exploitation men have instructions to try and arrange for special banners for the towns in their territories, and to jazz things generally, apart from the house advertising.

This will supplement the big smash, which will be a full page pictorial advertisement giving a list of all Paramount houses in the district covered.

For his part, Mr. Saunders is preparing special paper for the drive and sending out letters to his staff urging the extensive use of hook-up pages and other similar forms of publicity. The special paper will sell the "best show" idea to the public, but it will be worded to have a more lasting effect than is covered by the special week. It will be an "always the best show" appeal.

It is felt that a national drive along these lines will have a far greater influence than the sporadic use of the idea in this town and that and will operate to capitalize the growing prosperity in most sections, bringing the people back to the theatre-going idea.

Fixed for the Summer

Theatre-going is a habit, which can be acquired and lost with equal facility. The various exploitation men have aided individual managers to get back their public, and it is partly from their reports of their success that the idea was evolved.

Primarily it is a Paramount scheme. Actually it will be of general good, for the benefits cannot be confined to Paramount, no matter how intensive the drive may be, for help given the picture idea will help all picture theatres, no matter what brands they may be contracted for. It may help Paramount most, but it will be of benefit to all houses, and as such should be welcomed by all.

Friendship Pays

You can get a certain amount of press work out of a newspaper by kicking for what you are entitled to. You will get just what you are entitled to and no more. And you can make friends with the boys and they'll put your show over. Which pays best?

Hook-up With Elks Valuable Publicity

William N. Robson, Paramounteer for the Pittsburgh district, has made an unusual tieup with the local lodge of Elks.

One of the social features of the clubhouse is a Sunday evening entertainment for the members and their families. For these Robson supplies a comedy and a feature. In return he is given space on the bulletin board for the announcement of the attractions at the Olympic and Blackstone Theatres, and is also given a slide at the showing.

If he has a new feature which he wishes to show the trade. Robson puts it in on Sunday and is given tickets for his exhibitors, who see the picture under the most favorable conditions.

There is an idea here for other exchange managers.

Indian Population Is Working for M. Neilan

Only two dogs and a horse are left on the Glacier Park Indian Reservation. The entire population has gone into pictures to boom First National's presentation of "Bob Hampton, of Placer," and they are doing wonders for the box office. Last week we showed two bunches of braves and here are two more sets. One was working for the Newman Theatre, Kansas City, and is shown reading the K. C. Post after a visit to the newspaper office. The other lot have been booming things for Gordon's Old South Theatre, Boston, and are shown with Governor Cox, of Massachusetts.

The Indians got a heap of publicity in the New York papers, and gain even more out of town. Whoever invented this stunt certainly pulled a peach off the tree.

ALL THE INDIANS IN THE WORLD ARE APPARENTLY WORKING FOR MICKEY NEILAN

Here are two more groups from the now depopulated Glacier Park. On the left you see a bunch reading the Kansas City Post for a newspaper photograph. The butter-in is Barney Oldfield, the auotmobile racer. On the right is the Far East bunch visiting Governor Cox of Massachusetts. Neilan and First National surely have put the Indian sign on the picture business for the time being

Selling the Picture to the Public

Found a Victory While Facing Supposed Defeat

Pin a large red rose on Charles R. Baker.

You will recall that the American Legion started a demonstration in front of Miller's Theatre, Los Angeles, where "The Cabinet of Dr. Caligari" was playing, and forced the withdrawal of the picture. It did not happen to other pictures of German origin, and Miller's was doing only what other local houses had done, but it looked like a "bust" for Miller's.

Under ordinary circumstances it might have taken the house weeks to get back in favor, but Mr. Baker came out the next morning with this advertisement:

"Raus Mitt Im!"

We announced that we would show a picture that would create a sensation in Los Angeles.

IT DID!

But Not in the Way We Expected

We believed that Los Angeles, the Home of our Film Industry, wanted to see what New York acclaimed a masterwork.

However, General Sherman said, "War is Hell," and General Grant said, "Let us have Peace," and we agree with both and offer for your approval

BENJ. B. HAMPTON'S

Stirring Human Drama

"The Money Changers"

By

UPTON SINCLAIR

It Gleams With Varied Life, Thrills With Action and Throbs With Romance

A Made-in-Los Angeles Production

(Signed) Fred A. Miller.
MILLER'S THEATER.

THE LIFE SAVER

In general execution and cleverness of phrasing we think this one of the cleverest stunts on record. It got a laugh that wiped out any possible soreness. The copy could scarcely be improved upon. It was in no sense apologetic, for an apology would be a confession of fault. It merely confessed to incorrectly supposing that the Film Capital would want to see the latest development of the art, and that covered everything. The original space is 95 lines, double, or about two sevens, but it saved the house probably thousands of dollars and brought much kudos to Fred A. Miller, the manager.

Three Foot Record Disc Sold "Inside of the Cup"

For "The Inside of the Cup" at the Fox Theatre, New Britain, Conn., a phonograph disc three feet in diameter, was placed in the window of a phonograph store. On the outer edge were placed twelve pasteboard cutouts supposed to be cups. On six of these were lettered the name of the attraction and on the others the hits of the latest release list. This was mounted to be slowly turned by a motor and gave the requisite motion to a very effective window.

This is a simple idea and is applicable to any title, for the cups can be changed to miniature discs, or real ten inch records can be used with paper centers for the play and record titles.

Hyman's Novelties at the Mark Strand

With Marguerite Clark in "Scrambled Wives" and Tony Sarg's Almanac, Edward L. Hyman figures he will not need a comedy in the bill at the Mark-Strand, Brooklyn, the week of May 22. There is not room for everything, and he wisely figures that his special novelties will please the more, so he builds up his novelties.

EDW. L. HYMAN

The program opens with Friedman's "Slavonic Rhapsody" played as a straight overture without scenery, because he needs the stage immediately after for two of the suite of "Henry VIII Dances."

The first of these is the "Morris Dance" done by two girls in the nondescript fantastic costumes the Morris dancers wore. The set is a red cyclorama with colored standing lamps on either side to break the monotony without crowding the somewhat limited space. The stage lights will be red, with red and blue spots from the sides and a white from overhead.

The second, the "Torch dance," is really a shepherd dance and the performers will be dressed in tattered rural costumes. A drop with sheep forms the background. The lighting is amber foots, red and amber spots from the sides and amber from overhead.

The Topical Review comes next, with excerpts from "Martha" following. The duet, "Lost, proscribed!" will be sung by tenor and basso in a neutral blue setting with two 1,000 watt lamps in blue to light the scene. No spots. The "Good Night" quartet will be sung in a garden setting, with hedgerows and a clump of trees. This does not follow the opera, but it provides a background for "The Last Rose of Summer," which closes the trio of numbers. The costuming will follow the opera. The setting will be lighted in orange with a steel blue spot for the soloist in the last number.

Tony Sarg's Almanac will be the break to the next set, which offers "A Musicale in Dance Land." This is a series of four dance numbers from as many operettas. The first is "Beautiful Lady" from "The Pink Lady," sung by a quartet; the second "My Hero" from "The Chocolate Soldier," sung by a quartet and soprano, the latter Lillian Poli, of the original cast; the third, by the quartet, is the waltz from "The Merry Widow," which was done not long ago, and the last is "Kiss Me Again" from "Mlle. Modiste," sung by quartet. For all of these a gold cyclorama will be used, with a scrim in front, by which the numbers will be faded in and out. Gold lights will be concentrated on the backing, giving an effect brilliant in the extreme.

The feature follows, completing the pro-

Some exhibitors think that window advertising is played out. It doesn't bring them in any more than last week's work did, but it keeps the takings up to the level; so keep it going.

THREE-FOOT RECORD PLAYED ONLY ONE TUNE—PARAMOUNT

The three-foot record was arranged to revolve and display twelve cups on the outside of the disc. Six told of "The Inside of the Cup," and the others sold the new releases. From Fox's Theotre, New Britoin, Conn.

Selling the Picture to the Public

Revives Prescriptions

Harry C. Swift, the Albany Paramount exploiteer, has revived the old fake prescription and reports that it works just as well as ever if you get enough of them out. The point is to get them all over, and not merely hand out a few. He worked the stunt for the Hippodrome, Gloversville, and the address on the prescription blank is that of the theatre.

It is printed up in imitation of a prescription blank and reads:

U. B. Happy, M. D.
34 Fulton St.
Gloversville, N. Y.
Office Hours: 2-5, 7-11

Spring Tonic. Sure cure for "Midsummer Madness"

Dose: Take 20 cents in the afternoon, 2 until 5, or 28 cents in the evening from 7 to 11, April 6, 7, 8 or 9, and go to see "Midsummer Madness" at the Hippodrome. Prescription compounded by Paramount.

This is best if all except the card is in imitation hand writing, but it can be done in script or even roman.

These were used to flood the town. You got them in your mail and from your grocer and butcher. You got them on the street and in your theatre program. Then you went and bought tickets, and were glad you did.

Making the Laugh Was Cure for a Bad Slump

Dan Roche, Chicago Paramounteer (Paramount exploiteer), gave Beloit, Wis., a laugh that sold tickets to the Strand Theatre. The Strand manager had "The Inside of the Cup" booked and he grew worried over the chances. He knew he could make the grade if he put the Cup over, but there was a business slump and it looked a bit doubtful.

He put up a yell for assistance that was heard in Chicago and Dan came up on the run. He figured that something more than just newspaper and billboard advertising was needed to break the lethargy, and he thought quickly.

The Strand is located about half way up a hill. That gave him his idea. The Common Council was to hold a meeting and with all gravity Dan presented on behalf of the management a request for permission to erect a movable barrier to provide for the safety of the public. It was recited that there was grave danger that the press to get in might cause those on the outskirts of the crowd to be shoved down hill; possibly with injurious results, and lowering the barrier would make it possible to protect the patrons.

Next morning the city hall reporters had the story and it got the headlines in the reports of the Common Council proceedings. With this big start Dan began his newspaper campaign, building up with paper. The week yielded $2,500. The average is $1,500.

And still some exhibitors say that exploitation men are merely salesmen in disguise trying to put over higher priced films.

Doug Draws the Crowds to Sunday Morning Shows

United Artists sends this in to show the Sunday morning crowd in front of Fox's Rivoli Theatre, Denver. The picture was taken at ten o'clock Sunday morning, which is pretty early for theatre going, but the crowd was on the job.

But we are using the cut because it shows how well the five word posters for Fairbanks in "The Nut" work out for cutouts. The house simply added "Now playing" and had a first-class display. It could not have done that had the bill been loaded down with a lot of "presents" and "bys." It worked as though it had been made especially for banner use, and the Pickford paper will work almost as well, though this carried more text.

Sidewalk Solitaire to Advertise "Heliotrope"

Several good stunts were used to advertise "Heliotrope" at the Liberty, Yakima, Wash., but the best was sending out a young man with a pack of cards about eight inches square, each with one letter. He would dump these on the sidewalk in irregular order and get busy sorting them until they spelled out "Heliotrope, Liberty Theatre, Sunday and Monday."

Everyone stopped to have a look and by the time he had the cards properly laid and the message over, the policeman would come along and chase him, but he moved onto another beat and worked there until he was again driven on. By playing the circuit, he got the majority of the town interested.

Telegram Proved Good Stunt

A second good stunt was a telegram from "Cousin Edna" urging the recipient to see the picture. A regular telegraph blank was used and the messages were delivered by Western Union boys.

The third stunt was an open letter to the Mayor signed by A. M. Vogel, the manager, in which he described the story of the play and invited His Honor to see the play that it might aid him should a similar case ever come before him.

All three worked, but the card stunt caught the crowd hardest.

Fred V. Greene Invents a New Style Doorknob

Fred V. Greene, Jr., Paramount exploiteer for the Denver district, comes in with a new style doorknob that was born of an emergency.

He likes the doorknobs for small town exploitation, but it is not an easy matter to find the right dies for cutting in these small towns.

Recently he was down in the sticks putting over "Forbidden Fruit" and the town could not turn up a die. He had diamond shaped cards printed up, five and a half inches square, with the type so disposed that a space was left in the centre.

Used Wad Cutter

This was stamped out with a 16 gauge gun wad cutter, giving a round hole about ¾ of an inch and from this slits were extended two inches toward each point. The cards were punched a dozen at a time and the cuts made with a pair of shears strong enough to cut several thicknesses. It sounds like a lot of hand work, but it did not take long to fix up a thousand.

These were slipped over the doorknobs, the central hole fitting the handle and permitting the cards to lie flat against the door to announce: "You will probably find us at the Orpheum seeing 'Forbidden Fruit.' It's there today, tomorrow and Friday."

This is a new form and it saves a lot of card stock which is wasted in punching a hole large enough for the knob, but we think the old-fashioned string loop, with the hole punched with a 3/13 drive punch, would work as well and be no more trouble. At any rate it gives a change of pace.

Send your stunts in. They may help other exhibitors.

THIS SHOWS HOW WELL THE FAIRBANKS POSTERS CUT OUT

Only two words—"Now Playing"—had to be added to this sheet to make it suitable for a banner cutout, and nothing had to be painted out. That part of it is the big idea. Those five-word posters do credit to United Artists

Selling the Picture to the Public

Sold Two Pictures On a Single Tie-up

When John P. McConville, Paramount exploiteer at Buffalo, tied up one of Dey Brothers windows for "The Witching Hour," then playing at the Robbins-Eckel Theatre, Syracuse, he could not resist the temptation to tie up another Paramount picture, "Sacred and Profane Love," played simultaneously at the Crescent Theatre.

It so happened that Dey Brothers were making a display of musical instruments and "The Witching Hour" had been hooked up with a card reading "The Witching Hour of Music at Home." However, a cut-out of Elsie Ferguson standing over a piano made an almost exact reproduction of one of the scenes of "Sacred and Profane Love" and McConville included that picture also in the tie-up.

This seems to be the first instance of a double window hook-up in which two theatres profit from the same cutout. McConville has a new one. This is where the exploitation man beats the house agent.

Four Weeks in Advance

Perhaps Harry Swift got tired of snatching windows, though we don't believe that he ever will. At any rate he is turning his attention to lobbying now; which comes natural to a man whose headquarters is in a state capital. He persuaded Fred Hathaway, advertising manager of the Alhambra Theatre, Utica, to dress his lobby four weeks in advance of the showing of Mae Murray in "The Gilded Lily."

Mr. Hathaway got out a very neat lobby, with four cutouts, several painted panels and a lot of Japanese gimcracks in a ceiling design. Most of these fade on the cut, but the vivid colorings took the patrons through the lobby with their heads in the air like a rubberneck load of strangers passing the Flatiron Building.

Four weeks is a long time to concentrate on one attraction, but the Paramount publicity hustler talked fast and persuaded Hathaway. The later had just had a good run on "Midsummer Madness" and perhaps that helped a little.

And now Fred V. Greene, Jr., Swift's Denver rival, has something new to think about.

THIS LOBBY DISPLAY STOOD FOR FOUR WEEKS IN ADVANCE

Harry Sweet, the Albany Paramount exploiteer, got Fred Hathaway, of the Alhambra Theatre, Utica, interested in the experiment of a long run of lobby advertising, and this display was put in four weeks ahead of the first showing of the picture

SELL THE WOMEN ON GOWNS AND THE MEN WILL COME, TOO

In getting a window for the Capitol, Springfield, S. G. Sladdin, the Boston Paramount exploiteer, hammered on the styles in connection with a display of piece goods, telling the women where to get the lastest ideas in spring styles

Played Style Feature For a Window Hook-up

S. G. Sladdin, Boston exploiteer for Paramount, got a good display in the leading dry goods store in Springfield when "Forbidden Fruit" played the Capitol.

He figured that the sumptuous dressing of the play would appeal to those who were also interested in new clothes and made his window tie up with a display of piece goods, the card reading, "Wear the last minute in gowns. See the beautiful Agnes Ayres, star in 'Forbidden Fruit,' at the Capitol Theatre, wearing gowns made from these designs."

That, of course, paved the way for an unusually lavish display of stills, that the styles might be studied, and at the same time it directed the thoughts of the women toward new dresses, and, of course, that meant the purchase of material.

Have Some Regular Stands

No matter how much extra paper you may use on certain productions, have some stands which are regularly used. Get people in the habit of looking for your announcement on these stands and hand letter a weekly program if you cannot afford block posters. Announce that you will always display your bill of fare on these boards and people will keep posted on your offerings.

One neighborhood house in Brooklyn has a sign by the elevated station most used by its patrons. Tuesday morning a one sheet for the Tuesday show blocks off the Monday attraction. Wednesday a fresh sheet is used and this covers up Monday and Tuesday, so that the current show is always the most prominent on the bill.

Selling the Picture to the Public

THREE IS SURELY A CROWD IN "TWIN BEDS." LEAVE IT TO YOU

The First National still is playing around, and managers still hook up the furniture stores and find the stunt new where it has not been used before. This shows the hook-up arranged by W. W. Holliday, of the Palace Theatre, Muscatine, Ia.

Had Three People in "Twin Beds" Window Set

Furniture stores are still the best bet for managers who play the De Havens in "Twin Beds" and recently W. W. Holliday, of the Palace Theatre, Muscatine, used the idea with the usual good results.

He hooked up the furniture store that was having a reduction sale and wanted a window attractor. He borrowed a couple of wax figures from a dry goods store and put them to bed in the best twins the furniture dealer owned. Then he set a cutout to represent the returning husband, and planted a four foot sign and a couple of stills.

The window sold the show, and it helped the store sell furniture, because people stopped to see the people in bed and got the idea that prices had been reduced.

Began March Nineteen for May Fifth Opening

The Academy of Music, Northampton, Mass., which pulls some unusual advertising stunts, began more than a month in advance to advertise "Passion." It had booked the First National for May 5-7 and started in March 19 with a seven column underline to its regular space. The Saturday ad is the big space of the week, because there is no Sunday issue.

The following week it repeated and then skipped until April 16 when it took an inch across the page for the underline. This was repeated and on April 30 they broke into a four-column display, following this up on May 2, 3 and 4.

The campaign brought out a succession of packed houses and more than justified the long campaign.

Cubist Art Posters for Goldwyn's "Dr. Caligari"

One of the biggest flashes ever gotten out for a motion picture is the Goldwyn set of a one, three and six sheet for "The Cabinet of Dr. Caligari." No 24-sheet stand was prepared, for it was argued that the six-sheet would make as big a smash as the average 24-sheet.

The posters, which were done by Lionel Reiss, are in the cubist style in which the production itself is staged. The one-sheet is the head of Caligari, with a wonderful resemblance in spite of distorted lines. The three shows the prisoner, an unimportant but striking scene, and the six give three of the characters—the Doctor, "Caesare" and the girl.

All are in bright, but harmonious colors and fairly shriek from their stands.

A THRILLING FANTASTIC PHOTO-PLAY
THE CABINET OF DR. CALIGARI
DISTRIBUTED BY GOLDWYN
A THRILLING FANTASTIC PHOTO-PLAY
THE CABINET OF DR. CALIGARI
DISTRIBUTED BY GOLDWYN

IT MAY BE ART AND IT CERTAINLY WILL ATTRACT ATTENTION ON THE STANDS

These three cubist posters, designed by Lionel Reiss for "The Cabinet of Dr. Caligari," will attract attention no matter what the observer may think of their art qualifications. But it would take a color insert to give these full value, for the brilliant colorings are even more striking than the oddity of the design. Reading from the left they are the one, six and three sheets

Selling the Picture to the Public

Mae Murray's Letter Sold Out the House

Max Doolittle, the Des Moines Paramounteer, got Mae Murray to write a personal letter to E. H. Helmts, of the Strand Theatre, in which she told him that "The Gilded Lily" was one of her best pictures and asked him to try and get all to see her work.

First Helmts got the newspaper to reproducc the letter and then displayed the original in the window of one of the largest dry goods stores, and it pulled a crowd all day, proving to be one of the best attractors the shop ever had.

And it exercised a very appreciable influence on business at the Strand, proving even better than a telegram because it was more intimate and less suggestive of a possible fake. Try it once, then let go of it, even though it does makc business for you.

One Good Window Gets Second Fine Location

Oscar A. Kantner, Paramount exploiteer in Indianapolis, got his eagle eye on Hook's drug store—one of them—and talked Hook into a hook-up. One of Hook's stores is in thc heart of "Movie Lane," the gay White Way of picturedom in Indianapolis, and he draws trade from half a dozen theatres.

Kantner persuaded him that he could help his soda business by making a hook-up with timely titles and offered "Forbidden Fruit" sundaes as a suggestion. Hook told him to shoot.

Kantner made a proscenium with the title lettered across the top but with "ask for" and "Sundae at our fountain." The two sides were given to the playing dates at the Ohio theatre with a couple of stills. The rest of the display was an exhibit of their fancy drinks, with the fruits and other components and samplcs of the chocolate and flavorings used.

It was a splendid display for the store and it sold the soda and sundae idea to the passersby so strongly that Hook told Kantner to go hook up a window in his other store, located on one of the busiest four corners in the town. This gave the Ohio and Paramount two splendid locations, and gave them a mortgage on the place, for Hook likes Kantner's ideas and is glad to pay him in space for the decorative schcmes he has planned.

You can makc the same hook-up in a smaller way with stores in your neighborhood. You can sell their soda along with your tickets and gct the storekeeper so friendly that he will do verbal advertising for you as well as window work.

Dresses Windows Herself

Jean Darnell, who does the Goldwyn publicity for the South and Southeast, is developing into an expert window dresser, and when she hits a town where the merchants are a bit shy on ideas, she does her own window dressing.

In Braunsfels, Texas, the other day, she dressed a window for "Earthbound," using plenty of stills for "Earthbound" and making the hook-up on the fact that the prices were "earthbound" instead of sky high.

THIS WINDOW DRESSING FOR "FORBIDDEN FRUIT" PAID A PROFIT

It was a drug store in the heart of "Movie Lane," Indianapolis, and Oscar Jantner, the Paramount exploiteer, helped the soda business to such an extent that they let him tie up a second window in an even better location

Gave Kiddies Pennies to Pay Their War Tax

Vitagraph sends in a stunt that is good enough to deserve credit to the house, though it is not apparent which of the innumerable Grand theatres originated the idea.

It is white stock about 3½ by 6 inches, and at the top is printed "If you are penny-wise, this card will prove you are in-o-cent." At the bottom: "You will be pound-foolish if you pass up this tip." At the left of the center is glued a bright new one cent piece and the statement that this will pay the war tax on any child to see "Trumpet Island" at a special Saturday matinee.

Work 100 Per Cent.

The money gift card, like the check for a small sum, is always a winner in that it guarantees an efficicncy greater than 100% since it will not only be read by the recipient, but will be shown to many others.

It has to be carefully handled or too many will fall into the hands of ambitious and greedy youngsters, but if pains are taken to assure a wide distribution, there is nothing better for a "just once" idea.

One good way is to distribute to the children as they come from the school yard, if there is no other entrance through which they may return into the yard. Another good plan is to distribute the cards as they enter the house for some other performance. Try it some time when you have a picture you especially wish the children to see.

Billed the Opposition for "Forbidden Fruit"

A four-page syndicate paper on "Forbidden Fruit" was inserted in every copy of the newspaper at Shamokin, Pa., by Eli M. Orowitz, Paramount exploiteer for the Philadelphia exchange. The cost of the tie-up was $1.50 for the hands to put the syndicate paper in the newspaper.

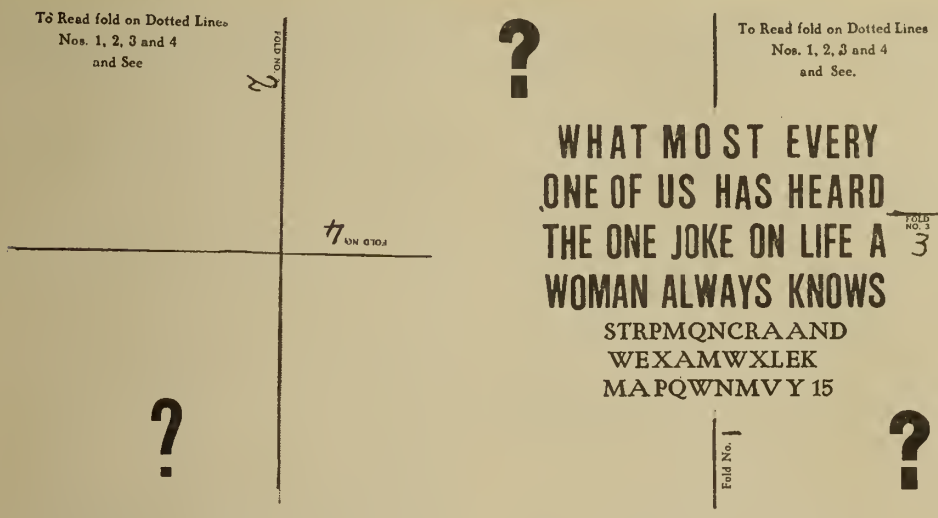
The exhibitor dared Orowitz to enter the opposition's territory, and the Paramount exploiteer went across the street and tied up a window next the lobby of the other theatre. The theatre across the street had announced the run of a famous picture, but yanked it the last minute in favor of the Paramount's "The Right to Love."

Beginning a full week in advance of the opening of "Forbidden Fruit" one-inch streamers were used in the newspapers, announcing that at 7 o'clock the evening of the opening two masked girls would distribute "Forbidden Fruit" in the lobby of the theatre. A crowd of 1,000 gathered, quite a gathering for Shamokin.

Stratton in Soft

The Stratton Theatre, Middletown, N. Y., has it pretty soft. Last Saturday night they had such a crowd for the second show that we had to go through the stage door. It's a "dog" town for Griffith and for some of the cabaret producers, and they had the new Reisenweber show breaking in, with a dollar top for three days. Lately they had the first showing of "Dream Street" and "Way Down East" played there twice before the New York opening. And the management sold "Way Down East" without the use of title or the Griffith name, merely announcing a great production. The patrons took the manager's word and crowded in. It's a good thing to be a "dog town." It means big productions and big returns at small cost.

Selling the Picture to the Public



GETTING ATTENTION FOR A THROWAWAY IS SIMPLE. JUST LOOK!

This is a device of Max Doolittle, Paramount exploiteer in Des Moines. You won't read an easy throwaway, but you will puzzle over the hard ones. The folds have been accented to show how to lay out the job

Max Doolittle Devises Clever Fold Throwaway

Max Doolittle, Paramounteer in Des Moines, has turned up something to follow the transparent throwaway, in which the letters are cut so that the sheet has to be held to the light. This is more simple and is based on the fold puzzles which for a time were used in the daily papers.

It is one of the funny things of life that a person will always puzzle over something he cannot master at a glance, but is apt to throw down a dodger. The selling point of this piece is not the heavy lines but the gibberish below. This appeals to psychology by requiring the reader to make four folds, two of which are on the front and two on the back. Properly folded, the third full face line disappears and a certain amount of type in the center is covered to permit this reading:

WHAT EVERY
WOMAN KNOWS
Strand
Week
May 15

Put that on a throwaway and not one man in five would read it, and few of these would be impressed, but if he had to puzzle it out, he will work over it until his interest is engaged, and then the message sinks in.

This does not mean that all your advertising should be jumbled, but now and then something of this sort will make a deep impression. The lines are not as prominent as they appear in the cut. They have been emphasized and the numbers enlarged to make it easy to follow the layout.

Worked for the Bleich

A. E. Bamberger, of the Bleich Theatre, Owensboro, Ky., used the impersonation contest for his big plug on "The Kid" and paid $5 to a five-year-old youngster, who was declared the best Chaplin. He also used a banner across the street and had a house man work the streets in costume. A part of the time he had "the kid" with him.

It all resulted in unusual business and a number of children's parties.

Put It to a Vote

Some time print the titles of all the films you have played in the last three months and ask your patrons to check the twelve films they would most like to see, naming six first and six second choices.

Tabulate the results and rebook the films which get the most votes, letting the first choices have a weight of five as against three for a second. You will not only get an excellent line on what your public likes, but you will have a first class second run program that will probably make you more money than some new stuff.

Exploitation is good in proportion to what it brings and not what it costs.

Jazzy Exploitation

"Blind wives," the Fox production of "My Lady's Dress," has been cleaning up in the Loew theatres in Canada.

In Toronto three women posed on the marquise roof, blindfolded, to emphasize the title, and other women, in wonderful gowns, were driven to and from the theatre in bannered limousines. Toronto also used teasers on the outside of all street cars a week ahead, adding the name of the house for the playing week.

Most of the circuit, however, trusted to the fashion show, which is always sure fire and was particularly apt for this attraction, dealing as it does with the problem of dress.

Had Very Ornate Lobby for "Heart of Maryland"

One of the handsomest displays shown in New York for a long time was the foyer dressing for "The Heart of Maryland" when Fox's Audubon Theatre, New York, played that Vitagraph special. The vines were artificial wisteria with real cherry blossoms for the lower portion. These were the limbs of trees in full flower and added both color and fragrance to the display. The dressing made so much talk that people came just to see the decorations and then went in because they were already there. The display brought a direct return in dollars and cents.

Worked Week Ahead

The exterior decorations were put up a week in advance, in the main a display of the national flag with a few Confederate emblems, and a Union colonel and a Confederate captain distributed throwaways. It took the run 130 blocks up Broadway from the original home of the play, but the cleanup was the same.

The small stunt that pays a big profit is better than the big stunt with a small yield.

THE LOBBY OF FOX'S AUDUBON THEATRE IS A THING OF BEAUTY

Wistaria and cherry blossoms gave a wonderful touch to the handsome foyer for the run of "The Heart of Maryland." People came to see the lobby they had heard others speak of and then went in to see the Vitagraph production

Selling the Picture to the Public

O. T. Taylor's New Lobby Display Offers Another Striking Design

O. T. TAYLOR, advertising manager of the Weir Theatre, Aberdeen, Washington, sends in a lobby which at first glance seems to be very much like that for "Heliotrop" which was recently shown, but if you will study the diagram in connection with the illustration you will find that this is different and more pretentious.

The first reading of Mr. Taylor's instructions will probably suggest a stunt too intricate to be copied, but the idea is really very simple, and comparison of the diagrams with the finished product will give you the idea.

The circle, with the cutout from the six sheet perched atop, stands out six inches from the flat surface, the figure standing against a background of a city landscape with night illumination. This portion of the back frame is cut out and covered with dampened paper, as suggested in previous hints, and then painted; with the windows left white instead of painting on a solid surface and cutting out the innumerable windows.

Gives Lantern, Too

The instructions also cover the design of the lantern pendent from the ceiling. These lanterns will work in well even where you cannot get the time to build the larger design. But study Mr. Taylor's instructions and you may get up your nerve to build the display for this or any city life picture.

The beauty of Mr. Taylor's hints is that he gives basic ideas and not stunts confined to the single title.

And Mr. Taylor knows that exploitation pays. Recently he had "The Inside of the Cup." He knew that this was a big picture from every angle. He was very busy and felt that he might well seek to ride on the popularity of the Cosmopolitan story plus the advertising the play had received, plus his own intensive newspaper work. He used four regular frames, plenty of lithographs and large newspaper spaces, but the picture did not get over as it should *because it had not been exploited.*

On the other hand, "Paying the Piper" went over strong because exploitation was done. Mr. Taylor says: "On a lower priced picture with a popular star the regular lobby is sufficient, and we always get fair houses, but on a big picture one has to go after big business, which in turn means just one thing: "EXPLOIT IT."

How to Make It

By O. T. Taylor.

At first glance this lobby attractor appears to be similar to the one used for "Heliotrope," but the effect gained is altogether different.

The construction of this piece is very simple. The frame A is faced with wall board previously cut to shape shown by dotted lines. The circle and figure being separate from the background and set out 6 inches from same by means of strips of *wood supports,* B. A strip of heavy cardboard is then looped on outside of supports (dotted line E, fig. 1), leaving opening on top and partly down sides for light rays. The lights, as shown, are two green and one red. These colors showing up to best advantage in a brightly illuminated lobby.

The wood strip D supports circle and figure. Bend a stiff wire to shape shown at top of frame on right and place in position by slipping ends into small holes in top of side panels C. Have light receptacle wired with drop cord, which split and wrap around wire; one strand to each side as shown on the left. In this manner the cord ornaments the otherwise unsightly wire brackets and also act as hanger for lanterns.

The city buildings are painted in black on white transparent paper; the windows and outlines of buildings being left white. This does away with the slow and tedious work of cutting all the little openings and besides it gives a far better effect. It furthermore permits the use of a dark transparent blue (prussian blue, thin) for sky; giving a rich deep blue sky effect for night as well as day showing.

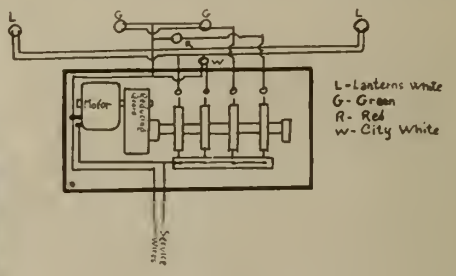
Cover the upper part of space between frame and legs with wall board or heavy card board; this will serve as housing for city light and flasher.

The flashing effect is the most attractive part of this display and caused much favorable comment when exhibited in the Weir lobby.

The Flasher Scheme

Flashing as follows: The two lanterns on simultaneously, city lights on, green lights on, red light on, green lights off, city off, lanterns off, red off and repeat.

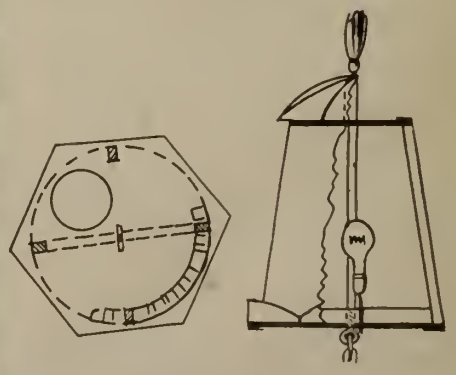
A diagram of simple flasher connection is



THE WIRING DIAGRAM

shown; this, however, may not work out the same way with the several different flashers on the market, but in most cases the flasher can be adjusted to almost any effect desired.

The large lantern is of such simple construction as to need scarce any explanation.



LANTERN DETAILS

Top and bottom is wall board held in place with three or four light strips of wood; spaced at regular intervals. Another strip is fastened across the top for fastening of hanger. Hole in top, large enough to pass hand

O. T. TAYLOR'S NEWEST DESIGN FOR A BIG LOBBY FLASH

With a cutout from the three sheet, basked by a painting of a city at night, the advertising manager of the Weir Theatre, Aberdeen, Wash., gets a splendid display with comparatively little trouble. Note also the lantern just above the sign

Selling the Picture to the Public

through, for replacing lamp. Cut a piece of card board six point star pattern, gather points together and we have the shape for bottom. Another piece of card board is cut round, spaced into six parts and edges turned down; this is for roof. Walls are made from one piece of white or colored transparent paper; stenciled with decorations to suit, and glued on before applying roof and bottom.

Color scheme: background pale rich green with border of dark green. Panel white with display lines and broken border in red, balance of lettering in black. Lanterns in colors to match.

Scollay Square Front Makes a Big Display

Knowing the effect of a strong front on transient trade, the Scollay Square Olympia, Boston, makes a drive on lobby display, but they have beaten their own record with this decoration for "Bob Hampton, of Placer."

The bunting above and below the banner and the flag streamers all color to the display and catch the eye, drawing the glance to the announcements, and the large corner signs do a lot of selling.

THE SCOLLAY SQUARE FRONT

But the best stunt is the suggestion of a tepee with which the lobby frame is backed. The crowd prevents a good view of this, but if you have any Indian picture, this tepee effect will give you a touch that will motive your entire lobby display. It is one of the best things yet turned up on this First National, because it is simple and easily copied. Three poles and some white cloth will turn the trick, but it is best to soak the cloth in coffee or dye and then paint on the rude drawings with which the Indians decorate their tents.

Doubling in Pittsburgh

For the past five weeks Pittsburgh has been given a choice of houses on First National productions, for the Liberty and Grand had played "The Old Swimmin' Hole," "Man, Woman, Marriage," "The Oath," "The Truth About Husbands" and "Bob Hampton, of Placer." This makes for larger advertising spaces and yet costs each house less on its pro rata.

Goldwyn's Aerialist Pulls Another Stunt

Hal Olver, exploitation man for Goldwyn, used to be a steeplejack before he became a press agent, and he puts his abilities to good use now and then. We have recorded some of his building climbs, but for "What Happened to Rosa" he arranged a new stunt which he worked for Harvey C. Horator, manager of the Alhambra, Toledo.

Without disclosing the big idea he got the newspapers to announce that a masked man would release himself from a straightjacket while swinging head downward from the front of the Waldorf Hotel.

The News-Bee gave him the front page and the Blade a half column inside, while the Times contributed a quarter column. It was enough to pack the street.

Dropped the Banner

Just about the time the stunt was at its most acute stage, large banners were dropped announcing the Mabel Normand attraction at the Alhambra the following week. The crowd simply had to see it or lose the rest of the show, so they all took home the idea of seeing what did happen to Rosa.

But we hope that Olver's success does not lead to a demand for exploitation men who can do their own stunts and double in brass. For instance, we should hate like thunder to have to run a cut showing Harry Swift doing a classical dance in a store window to advertise some show. Harry is built differently from Mae Murray.

Still Works Well

Elmer Ramsay, of the Central Theatre, Fairbury, Ill., used small cardboard latchkeys, mailed to a select list for Katherine Macdonald in "My Lady's Latchkey" and it worked just as well as ever.

It may not pay to have a special die made, for this is costly, but often some local dealer can tell you where you can get the use of a die already made.

Sells New Pickford On Odd Exploitation

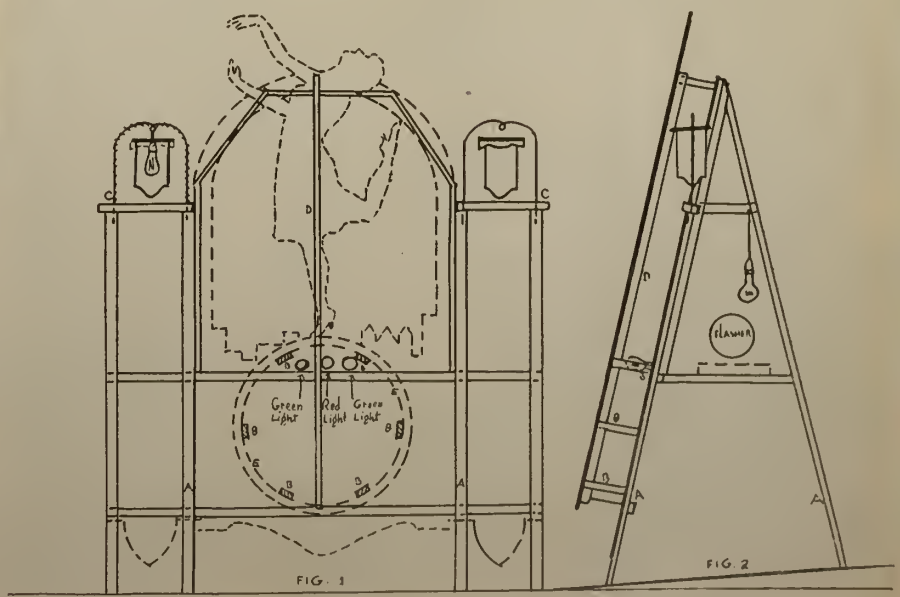
Lem L. Stewart, exploitation director of Southern Enterprises, believes in selling the exploitation idea to the house managers just as he expects them to sell to their public. We have already recorded his opinions on the change in pace, and he follows that idea in the reports he sends out to the local men.

He figured that Mary Pickford in her new play would get over strong if she was sold properly, but "Suds" did not strongly appeal in the Southern territory, and he was afraid that the local men might feel that this was another on the same lines, so he changed pace and they got a jazz letter that started off:

Has an Effect

If he calls her "Sweetheart" before he takes her to your theatre to see "Through the Back Door," he'll call her "Dear Sweetheart" when he says "Godd-night." (It inspires romance). People who are depressed and say "The movies are awful" will see this, and upon going from the theatre will say, "Aren't the movies grand?" And folks will feel life's worth while after all; they'll forget hard times. The "elders" will feel the touch of youth and inspiration. And all your patrons will be happy and inspired and lose that touch of lonesomeness and will think, "We'll never be unhappy again for we can always see a photoplay."

And—if you are a REAL theatre manager, you'll be delighted by the laughter of your audience. When the house is hushed you'll surmise that someone's wiping away a tear. You'll be thrilled by the joy of the children in your audiences. And if you want that satisfaction which comes from having thoroughly entertained crowds, you'll stand near-by in your lobby as the people exit and you'll hear folks say —"Wasn't Mary Pickford darling... That picture was simply dear!"



TWO DETAIL SKETCHES OF THE DESIGN ON OPPOSITE PAGE

Figure 1 shows the portions of the back frame to be cut out to permit the light to shine through and illuminate the city painting. Figure 2 shows how the lamps are placed and the manner in which the front circle is made to stand out from the frame

Selling the Picture to the Public

Hathaway Combines Them

For "Buried Treasure" Fred Hathaway, of the Alhambra Theatre, Utica, combined the page hook-up with the misspelled words and made the combination a "Buried Treasure" stunt. There was one error in each of nine spaces. Five dollars were given as special prizes and a pair of seats to the Alhambra for all correct replies. To make it a little harder, the errors were either in spelling or grammatical construction.

An analysis by the paper of the replies received develops the fact that the apparently simple stunt is more difficult than it would seem. Many overlooked obvious misspelling to quibble about grammatical construction, which held the prize list down. One real estate company added a missing letter contest, with a ruler to all who filled in the blanks correctly.

The Telegram handled the hook-up as its own contest, which gave it greater weight. Also it brought several columns of the best sort of publicity.

Picketed Attraction for Big Gate Receipts

Of course the Orpheum Theatre, Scottsbluff Neb., had to get in on the First National Week idea, for W. H. Ostenberg, Jr., is one of the strongest pluggers for First National attractions.

He used "Go and Get It," "Peaceful Valley" and "Harriet and the Piper" for his changes and James H. Smith, his resident manager, had to get three good lobby displays to put them over.

For "Peaceful Valley" he emphasized the rural atmosphere with cutouts of the country boy and the girl, and set them in front of a light picket fence. It gave the requisite touch to the entire lobby and helped put the picture over to unusually good business, which is what they were after, for they knew it would make good. That picket fence seems to be useful enough to be kept on hand.

SOME FENCES KEEP FOLKS OUT AND OTHERS GET THEM IN

The Orpheum Theatre, Scottsbluff, Neb., used a picket fence to emphasize the truly rural features of Charles Ray in "Peaceful Valley," which it was using as one of its First National attractions. It turned the trick for James H. Smith

Made a Lobby Display Pay a Pretty Profit

Getting a lobby display free of cost seemed too tame a thing to Norman Dixon, who looks after the exploitation for Paramount in the Columbus, Ohio, section. He figured that perhaps he could do better than that. He did much better.

It was around Easter and florists were making drives on their lilies. Dixon told them they could have space in the lobby of the Majestic Theatre if they would pay space rental. The lobby was divided into sections. One store got the top of the ticket office, another had the frame and others had stands around the walls. Each naturally put out his prettiest display.

Advertised Sunday

Sunday the theatre advertisement carried an announcement of the flower show in the lobby. The stunt attracted attention, and the watchful florists pulled their displays Monday and made them bigger. There was a good-natured competition to see who would do the best.

Plugged Themselves

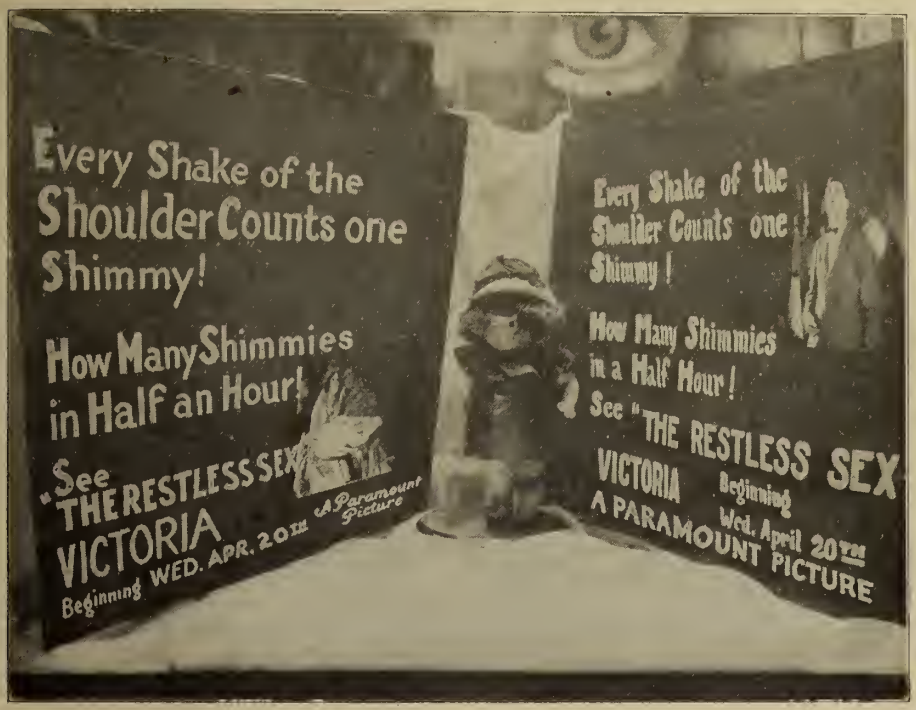
And then Dixon coaxed them into a co-operative advertisement, and that increased interest, with the result that the gilded lily and the real ones divided interest all the week.

The financial results were such that the same florists want to come in again when "Heliotrope" is played. That's the proof that it was worth while. You may not be able to sell space, but you can sell the idea of a competitive display, not alone in flowers, but in frocks and perhaps perfumes, hats and other things. The idea has great possibilities and Dixon only scratched the surface. Dig under.

SEE ALL THOSE FLOWERS? FLORISTS PAID TO PUT THEM THERE

Norman Dixon, the Paramounteer in Columbus, Ohio, not only got them free, but he charged a rental on the space, and then egged the florists into advertising their show and "The Gilded Lily." And the florists found it paid and will try again

Selling the Picture to the Public


Every Shake of the Shoulder Counts one Shimmy!
How Many Shimmies in Half an Hour!
See "THE RESTLESS SEX"
VICTORIA
Beginning WED. APR. 20TH
A Paramount Picture
Every Shake of the Shoulder Counts one Shimmy!
How Many Shimmies in a Half Hour!
See "THE RESTLESS SEX"
VICTORIA
Beginning Wed. April 20th
A PARAMOUNT PICTURE

SHIMMY DOLL SOLD A FEATURE IN SHAMOKIN, PA.

Eli M. Orowitz, the Philadelphia Paramounteer, put this doll in the window of a store in Shamokin, and every shake of the shoulder sold a ticket to Marion Davies in "The Restless Sex," and she was a fast little shaker at that

Shimmy Shaking Doll Impressed Shamokin, Pa.

Those mechanical "shimmy" dolls seem to be a first aid to exploitation men. They have sold a number of pictures and Eli M. Orowitz took one up to Shamokin, Pa., the other day and she sold a ticket for every shake of her shoulder.

He was putting over "The Restless Sex" at the Victoria, and it struck him that a shimmy doll was about the most restless thing he could find, so he put one in a store window. There was no prize to guessers as to the number of shimmies in half an hour. It was just an attention-arresting question, but it served its purpose as well as a contest would have done. People saw the question and stopped to think. Some of them even tried to count the shimmies for a minute. Most of them gave it up, but they came away with the title and house planted in their memories.

When you can sell tickets as easily as that, it pays to go to the slight trouble of installing the stunt.

Used Everything

Harry Swift was recently called in to help De Witt Mott, of Amsterdam, put his house where it would show. Mr. Mott picked out "Forbidden Fruit" for the starter, and the Albany Paramounteer got busy.

He did not have the time to invent new ideas, but he used everything that had been worked, including apple wrappers, a sandwich man, drug and grocery tie-ups, teasers, circulars, door knobs and a few more little things like that.

It was all new stuff in Amsterdam and the line that formed on the right coaxed a glowing telegram out of Mott that Swift did not have to ask for. And they are going to make it a repeat on "Midsummer Madness."

Exploitation is good in proportion to what it brings and not what it costs. The small stunt that pays a big profit is better than the big stunt with a small yield.

Doing It Brown

George Brown, of the Memphis Enterprises, had a new angle for a "Passion" stunt. He offered daily prizes for a week for the best criticism of "Passion" in eight words or less. The novelty of that idea let him make the grade to the Commercial-Appeal, the hardest boiled paper in that section.

And each day he not only got mention for the play and the house, but he was able to slip in the best selling lines. The contest ran ten days and cost $5 a day and a pair of seats, the prizes being $3, $2, and the tickets.

Hooked Flying Kite to House Front Show

W. W. Carroll, of the Palace Theatre, Muscatine, Iowa, has not solved the problem of eating your cake and having it, too, but he does know he can fly a kite and also use it for a lobby display.

Muscatine is not so large, but that the spectacle of an aerialist working on a trapeze suspended from a huge kite does not attract attention. For that matter we have seen New York's busiest four corners gaping at the same thing. When Muscatine wondered, they were running true to form.

Then Mr. Carroll pulled down the kite and put it out in front of the house where its huge proportions made it an excellent ballyhoo for "The Kid." Mr. Holliday was having a First National week and he had to stunt a daily change of bill, but he put it over.

And as a final cleanup it was announced that the kite would be given some fortunate small boy at the opening performance, and there were more kids in the audience than there were on the screen.

If you never tried a big kite, you are overlooking a good bet. With a string of box kites you can keep a large sign up as long as the wind lasts, rigging three or four tandem, but the big old fashioned kite is the best bet after all.

ADVERTISING COMES HIGH SOMETIMES. THIS WAS AWAY UP

It was flown from the City Hall with a trapeze dummy, and when every one had wondered what it was all about, W. W. Carroll, of the Palace Theatre, Muscatine, brought it down and put it out in front of the house with an explanatory card

Selling the Picture to the Public

Elmwood Changes Pace and Gets Good Results

Departing from the usual two column, thirty line advertisements, the Elmwood Theatre, Buffalo, stood the space on its head and got an unusually good result for "Passion." The more you look at this sixty line single column the better you will like it. You must understand, however, that "Passion" was sold to the Buffalo patron by other houses on earlier run. The Elmwood is a neighborhood house and can ride on the downtown exploitation on the first run. It has only to announce the fact that the picture is there, and we do not believe that this could have been done much more

THE ELMWOOD SPACES

neatly. It is artistic, but it is also a good selling display. The two do not always go together. At the left are the twenty-five line daily ads. They are not as well lettered, but there are only three necessary words: "Elmwood," "Negri" and "Passion," and these three are put over to the limit. For years the Elmwood has been putting out a model program. Now they show as good results with newspaper work. The house is "all there."

—*P. T. A.*—

Does it Pay?

Sometimes an exhibitor will take over an inferior subject because the rental is small and then will spend more than the saving in rental for advertising to put the story over. In the end the cost is that of a good picture and yet the audience is dissatisfied. If you take a poor picture to save rentals, slide on it and pass the buck to the patron. If he comes, it's his own fault.

—*P. T. A.*—

How Change of Pace Helped This Display

These four advertisements are the second string houses of the Stanley circuit in Philadelphia, and run just below the three column top for the Stanley itself. The Stanley takes nearly a full column drop for the houses and usually goes across three columns. The Stanley is full width just above the Arcadia and Stanton. By pulling in these two displays just a trifle and giving the Palace and Victoria full width, a better display is given all four of the second string. In other words, but making these two smaller, all five are made to appear larger. With these four all set the same width, they would look too much alike. By pulling in the top pair there is a break in the display and they gain in individuality. It is just another example of change of pace. It's a little different, and so it makes the reader look. It is

MAKING SMALL ADS LARGE

the same idea as using a white margin around a single display to make it different, but here it works the salvation of five houses. Good advertising is something more than copy writing. It's knowing what you do and why you do it.

—*P. T. A.*—

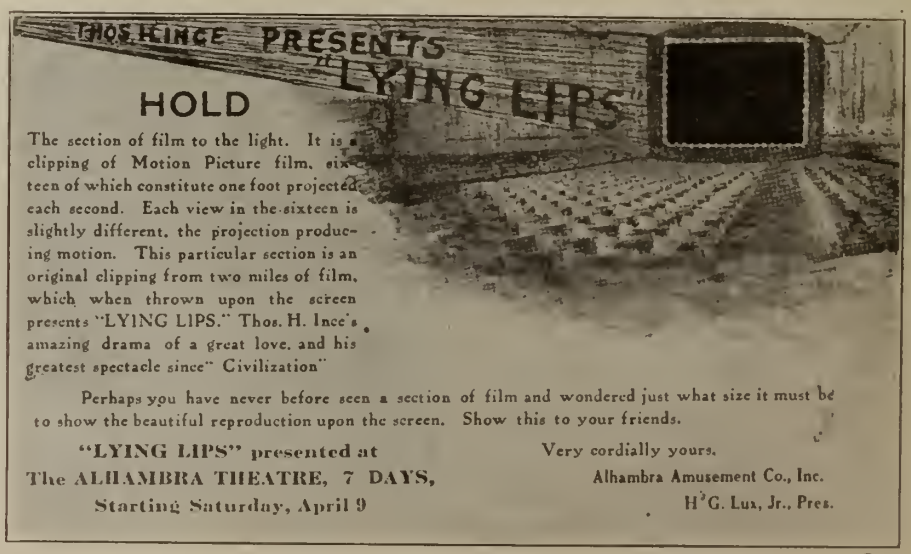
Here Is the Layout for a Film Window

We promised lately that we would give you a chance to see Fred Hathaway's film window card, which we regard as the best of several recently sent in. This card is almost the full size, the exact dimensions being 5½ by 3½ inches, stiff white stock. Where the black patch appears on the screen there is a cutout and on the back is pasted with the gummed tissue used for mending torn books and music one frame from "Lying Lips." The opening itself was made by perforating rule, but it would be better, we think, to make this a double run through the press, as the steel rule ruins the rollers. Mr. Hathaway, who runs the publicity for the Alhambra Theatre, Utica, N. Y., arranged for film to be sent him from the exchange, and used cuts from the attraction. This frame shows the big ball scene, and it is too small to be appreciated by the average person unused to looking at film. Something less crowded should be asked for. Five thousand of these were given out, two thousand being mailed and the others being given out at the house and through the stores. Such a stunt not only forms a direct advertisement, but will be preserved and remain a permanent boom for the house, for which reason we think that the house should be more prominently played up in type. It would be a a good idea to tell the size of the picture on your screen, that the magnification may be appreciated.

—*P. T. A.*—

Loew's Cleveland Houses Are Cutting Their Ads

The Loew theatres in Cleveland are cutting down their spaces, and a half page now covers six houses instead of one or two. For a time the half or quarter page for each attraction was standard and it got a lot of attention and permitted a good display, but in the long run a half page is no better than a quarter page or less, for once the value of the extra space is gone the only thing which remains is the cost. We believe that the present arrangement, shown here, will sell the attractions just as well as quarter pages, most of which were art work. The value of advertising space does not rise in proportion to the cost in a general campaign. You can go from an eighth page to a half once and get all the value of the splash. If you continue using halves you gain nothing in the value of the drag proportionate to the increased size of the bills. For a new house or for an old house desirous of making a splash the large spaces are good for a time, but for a limited time only. In general any space which will give suitable prominence to title, house and date is large enough and


THOS. H. INCE PRESENTS "LYING LIPS"
HOLD
The section of film to the light. It is a clipping of Motion Picture film, sixteen of which constitute one foot projected each second. Each view in the sixteen is slightly different, the projection producing motion. This particular section is an original clipping from two miles of film, which when thrown upon the screen presents "LYING LIPS." Thos. H. Ince's amazing drama of a great love, and his greatest spectacle since "Civilization"
Perhaps you have never before seen a section of film and wondered just what size it must be to show the beautiful reproduction upon the screen. Show this to your friends.
"LYING LIPS" presented at
The ALHAMBRA THEATRE, 7 DAYS,
Starting Saturday, April 9
Very cordially yours,
Alhambra Amusement Co., Inc.
H. G. Lux, Jr., Pres.

FRED HATHAWAY'S FILM WINDOW FOR "LYING LIPS"

Selling the Picture to the Public

more than this is extravagance. Where there is more than one house to be advertised and the announcements can be made as a whole the combined effect of the display is the size of the advertisement and not the size of the individual announcement. We believe that this half page sells each of these attractions. It probably sells "Sentimental Tommy" better than the others, but we do not believe that half pages would sell "The Stealers" or "The City of Silent Men" or "Her Husband's Friend" much more strongly than these smaller spaces which are the components of a half page and derive all of the credit of the half page.

—P. T. A.—

It's All Hand Lettered, But It's Not Badly Done

Sidney Smith, of the Majestic, Detroit, used all hand lettering for his work on "A Small Town Idol," but he was careful to use large letters and make it possible to

MAJESTIC
WOODWARD AT WILLIS
1 TO 11 P.M.
25c SHOW OR 50c
LIKE A LANDSLIDE!
IT HAS CARRIED EVERYTHING BEFORE IT
2ND BIG WEEK of MACK SENNETT'S
"A SMALL TOWN IDOL" with BEN TURPIN
CAROLYN MADDOX, PHYLLIS HAVER, MARCIE PEVOST AND 5000 others
IT IS THE GREATEST SCREEN SPECTACLE OF ALL TIME
ROMANCE, THRILLS, SUSPENSE, EXCITEMENT AND LAUGHS-LAUGHS-LAUGHS
WILL NOT BE SHOWN IN ANY OTHER THEATRE IN DETROIT

MR. SMITH'S HAND LETTERING

read the lines, and he was careful not to have too many lines. He might have gained a deeper title, but it was the second week and most people knew. Hand lettering is permissible where there is not much to be said, and it would not have been easy to get type into this space with its jumble of lettering and cuts. It gets over to the last word the way it lies, and is better, for a change, than a formal layout of type. It's a jazz story and to be sold in a jazz way. All of the displays for this engagement are along the same lines. They form a sort of trade mark, and after the first two or three the mere sight of the space suggests the Associated Producers' release. You don't have to read the title. You know what it is and you are either reminded to go or to go again.

—P. T. A.—

How About Dollar Days?

With merchants trying to reduce their stocks and encourage more liberal buying, this is a fine chance to organize a dollar day in your town. Get the local Board of Trade or Chamber of Commerce behind it, put on an extra big film and run it at regular prices as your own contribution, and then boom it in the newspaper on hook-up

LOEW'S CLEVELAND THEATRES
Commencing Today
STILLMAN
Third of the Pretentious Photoplays
SIR JAMES M. BARRIE'S
"Sentimental Tommy"
WITH GARETH HUGHES MABEL TALIAFERRO and MAY McAVOY
Here is a play by a master writer taken right out of life, with characters that are no better or worse than our common human selves. They are neither saints nor sinners, but human beings with faults and virtues. They are fantastic, humorous, pathetic, sympathetic—but never mawkish or commonplace. When shown in New York recently, seven newspapers unanimously praised this production.
Offered With Special Musical Settings Arranged By H. L. Spitalny.
THIS WEEK STATE THIS WEEK
Thos MEIGHAN
In
"The City of Silent Men"
With Lovely LOIS WILSON
A Paramount Picture
Our Program Includes a Most By-Jo-Dale Comedy—"BLUE SUNDAY"
EUCLID & ALHAMBRA
ENID BENNETT in
"HER HUSBAND'S FRIEND"
Today to Wednesday
If a husband neglects his wife, and denies her the affection she has a right to expect—what would you have her do?
Coming Thursday—May Allison in "Extravagance"
PARK & MALL
THE STEALERS
A Powerful Human Story With Ten Principal Characters and Thousands of Actors in Elaborate Scenes
Shown 4 Days—Commencing Today

THE NEW STYLE OF LOEW CLEVELAND DISPLAYS

lines. There is hardly a merchant who will not thank you for the idea and you can start it where the merchants themselves might hesitate. You can get the crowd into town to spend money and they are bound to spend money in your house as well as in the stores. You need do little more than your regular advertising. It is the mass affect which will count. But get a big picture and then put out a float or some street stunt.

—P. T. A.—

Small Letters Will Work if Largest in Space

This three seventy-five lines from Eddie Hyman, of the Mark Strand, Brooklyn, goes to show that display is not a mater of size, but of relativity and what might be a small letter in a big space is large if there is no immediate competition. The lettering for "The Sky Pilot" is about equivalent to a 36 point, and a thirty-six is not a large display letter, but it looks twice as large because of its surroundings. All of the rest is held down, and while it gets a good display, it does not detract from the star feature. Six features are announced in this space, and yet there is no crowding and no interference with the main title. There is even room for a large underline. It's a nice study in lettering, but as we have said before, it is unusual lettering which makes this possible, and most artists who

MARK STRAND
BROOKLYN
FULTON ST. AND ROCKWELL PL.
Beginning Today
"The SKY PILOT"
BUSTER KEATON in His Newest and Best Comedy "NEIGHBORS"
Directed by King Vidor (Producer of "The Jack Knife Man") With Specially Arranged Prologue
CRADLE OF CHAMPIONS Sport Pictorial
MARK STRAND TOPICAL REVIEW
MARK STRAND MUSIC FESTIVAL
OVERTURE "TANNHAUSER" Wagner
FAMED MARK STRAND ORCHESTRA
"NUTCRACKER SUITE" Tschaikowsky
a Chinese Dance
b Dance of the Sugar Doll
c Dance of the Flowers
Orse Lerman, Florence Dagge and Rosa Mathews
"RIGOLETTO" Verdi
a Caro Nome
Amanda Brown, Clarinetist
b Quartette
Ruth Watson, Amanda Brown, Joseph Shanahan, Walter Smith, Basses
BEGINNING NEXT SUNDAY MAY 1ST JACKIE COOGAN in "PECK'S BAD BOY"
Jackie Coogan Co-Starred with Charlie Chaplin in "The Kid"

HYMAN'S BIG SMALL ONE

attempted this would land on the rocks. Hyman uses a sign writer for the layout and has another man put in the sketches, if these are used. And he has the lettering done first and then shows the artist just what he can do.

—P. T. A.—

Advertise with Water

In the business sections free ice water in the lobby forms a powerful advertisement in the summer time. Set up a filter, keep the ice chamber well supplied, and put in a penny cup vending device. You'll make more than enough to pay for the ice and you will make hundreds of friends. Put the filter where the passerby can reach it easily, but make him pass a couple of posters, anad have a display lettered on the front of the stand. If you want to jazz things up, letter the eighteenth amendment on a card and add, "come in and get a drink. It's in the lobby. Free." For a receptacle for used cups get a sugar barrel with a hole in the top just large enough

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Selling the Picture to the Public

for the cup to slip through. Paint it white and keep it white. You will be surprised to find how much approval you will win on this stunt.

—P. T. A.—

Better Advertising Means Larger Space

These three displays from Rochester show how better advertising by one house will better the advertising of all. For a time James H. Thompson made some excellent displays for the Loew Star, but now the other two houses of the string are brought in with Bracker-drawn advertisements, and it is only a question of time when the other houses will swing into line with better displays. Mr. Thompson was sold his own idea for the other houses in his string because he found that better advertising meant better business at Loew's. The other houses are still in the rut, but when they see what results Thompson gets, they will swing into line. They will have to search far for as good an artist as is Mr. Bracker, for he is one in a thousand, but better display must inevitably follow, and the page will be more inviting. This, in turn, will give the reader a better idea of pictures and this will again make more business, and perhaps lead to larger advertising displays. One good advertiser in a town is the leaven which leaveneth the rest, and in time Rochester will be lined up with Cleveland and the other good display cities. It is already on the way. The advertising manager who does not give the fullest possible assistance to his picture advertisers is cheating his boss and possibly doing himself out a raise. For ten years we have watched the rise of picture theatre advertising and we have never known it to fail that good advertising is followed by larger advertising spaces. These three spaces represent a total of 1,115 lines. That's something to think about.

—P. T. A.—

THREE GOOD THOMPSON-BRACKER ADVERTISEMENTS

Harry Gardner Favors the Three-Point Ads

Harry E. Gardner, of the Rialto, Pueblo, Colorado, sends in a number of his displays and writes that he favors the "trinity" layout because it is so flexible. The trinity is the trio of what-where-when showing the house, title and playing time in the larger type faces. This display for Harold Lloyd in "Now or Never" is a good example and also shows a neat adaptation of the title to the date. It is only a two fives, but the display is better than in some of Mr. Gardner's much larger spaces because he has a message, tells it smartly and lets go. The trouble with some of the large advertisements—and we are not now referring to Mr. Gardner in particular—is that they do not let go. This little space is a continuous message. Now or never you will see Harold Lloyd at the Rialto, with Justine Johnstone for an added attraction. It is as clean cut as a spoken message. A quarter page may show a lot and yet tell nothing at all. That is one reason we favor brief copy for the large spaces. It may be well enough to have half a dozen good selling talks in a single space, but if you take just one of those and make certain that everyone will get the big idea, your chances of selling will be better. Either you can sell your picture or you cannot. If you can, your best argument will sell better than half a dozen arguments all equally good. Knowing when to stop talking is one of the greatest gifts of the advertising copy writer, and the least common. Gardner has the trick. He took around three thirteens for Douglas Fairbanks in "The Nut," but it was mostly cut. Six lines of eight point did all the selling. He seldom takes as little as two fives, but the Lloyd was a clean-up following the preparatory work. He often runs four twelves to fifteens, especially when he is changing bills. One of these shifts gives about fourteen inches, divided between "The Furnace" and "The Mark of Zorro." They split fifty-fifty, though the Fairbanks date is three days off. For "The Inside of the Cup" Mr. Gardner could obtain no cuts, and he ran six advertisements, all on the same general lines; but with a change of copy each day to give variety, and did not miss the cuts much. Three of these are reproduced here. All are around two fives. Gardner has five other houses in opposition, but he manages to more than hold his own.

You Must See It
"Now or Never"
His first long picture, packed with giggles, laughs and screams, starring
HAROLD LLOYD
SHOWING TODAY AND TOMORROW AT THE
RIALTO
Added Attraction:
JUSTINE JOHNSTONE IN "BLACKBIRDS"
A Startling Detective Story.

MR. GARDNER'S "TRINITY"

—P. T. A.—

Harold Wendt Gains Permanent Hook-ups

Harold F. Wendt, of the Rivoli, Toledo, has an idea which beats the window hook-up for advertising use. His house is in a business district. He went to the merchants in his block, and both sides of the street, and sold them the idea of using the theatre to locate their houses by advertising "Next door to the Rivoli Theatre," or "Across the street from the Rivoli." It works in a circle. It locates the house and it locates the store, and then the store relocates the house and the theatre returns the compliment. He has most of the merchants in his block using the idea and gains permanent advertising at no cost. He knows that every mention of the house name is an advertisement, no matter where it occurs.

"THE INSIDE OF THE CUP"
Winston Churchill's novel that made the whole world sit up and gasp!
Now made into a tremendous picture that strikes at the roots of social iniquity.
A Paramount Picture
STARTING TOMORROW (THURSDAY)
RIALTO
WHEN
"THE INSIDE OF THE CUP"
Was shown at the Criterion Theater, New York, it broke all previous records, not excepting the phenomenal record of "Humoresque."
A picture that turns a searchlight into your heart and makes you gasp at the things revealed.
A Paramount Picture
COMING
Tomorrow, Friday and Saturday
RIALTO
A Cosmopolitan Production
EVERYONE SHOULD SEE
"THE INSIDE OF THE CUP"
Winston Churchill's powerful lesson in Christianity, contrasting those who HAVE faith with those who merely profess faith.
A story that turns the dregs of life to the sparkling wine of happiness.
NOW
At the
A Paramount Picture
RIALTO
Tonight and Saturday
PATHE NEWS COMEDY

THREE OF MR. GARDNER'S TWO FIVES FOR "THE INSIDE OF THE CUP"

News of the West Coast

By A. H. GIEBLER

New Hollywood Theatre

Ground was broken last Saturday afternoon on the site at Hollywood Boulevard and McCadden Place for Grauman's Hollywood Theatre, to be erected at a cost of more than $500,000. The dedicatory exercises consisted in the turning of the first spadeful of earth by Miss Lois Wilson, of the Lasky studio, and addresses by Sid Grauman, Sir Gilbert Parker and Daniel Frohman, who is on the Coast in the interests of the Actors' Fund. Music was furnished by members of the Grauman Million Dollar Theatre orchestra, and there were several song numbers selected as particularly appropriate for the occasion. One hundred and fifty workmen started work the next Monday morning on the actual construction of the theatre, which will follow the Egyptian style of architecture and will take seven months to complete.

Tucker Recovering

Dr. Robert V. Day, physician to George Loane Tucker, wishes to deny the story purporting to have come from him to the effect that Mr. Tucker "would never direct another picture." Dr. Day states that although his patient is still confined to his home, he is on the road to recovery and there is no reason why he may not direct many more pictures.

Chaplin Burns Not Serious

Charles Chaplin, who, while making scenes in his current comedy last Wednesday, tripped over a gasoline blow-torch and immediately became enveloped in flames, is recovering and expects to return to work in a few days. The studio force saved the comedian from serious injury by the prompt rendering of first aid services in dipping rugs and blankets in water and wrapping them around Chaplin.

Frohman in Town

Daniel Frohman, theatrical magnate of New York, arrived in Los Angeles this week to promote and arrange details for a mammoth Actors' Benefit to be held at Ascot Speedway on June 4. Among the West Coast film stars who will take part will be Douglas Fairbanks, Dustin Farnum, W. S. Hart, Will Rogers, Tom Mix and Harry Carey, in a wild west rodeo. A boxing bout, a DeMille fashion parade, a bathing beauty show and other acts are being planned.

Open in Pomona

Picture theatres were open last Sunday in Pomona following a decision by Superior Judge Charles S. Burnell continuing in force a restraining order granted a week ago. The order prevents police interference under recently enacted Sunday closing ordinance. Suit demanding a recount of the vote on the closing ordinance is pending in the superior court.

Chester Cameraman Off

Charles Hugo, a veteran cameraman for C. L. Chester Production, Inc., left Vancouver last week for a two years' search after the unusual in travel pictures. Hugo's work will be released as specials in the Chester Pictures series. He will eventually make his way into Thibet, heading a Chester expedition into an unfilmed empire of scenic wonders and quaint peoples.

Exchange Manager Weds

George M. Mann, president of the Federated Film Exchanges, with headquarters in San Francisco, was married in Hollywood last Tuesday to Miss Mabel C. Fairley, of Seattle, Washington. Mr. Mann, upon his return from the honeymoon, will establish his headquarters in Los Angeles.

New Pasadena Manager

David H. Schuhmann will be the new manager of Jensen's Raymond Theatre in Pasadena, according to announcement made by Turner, Dahnken & Langley, who recently have taken over the management of four large theatres in that city. Under the new management the Florence Theatre is to be closed temporarily and vaudeville is to be featured at Jensen's Pasadena Theatre, formerly Clune's. The Strand Theatre, one of the four, will continue to show picture features.

A. H. Stearns Dies

A. H. Stearns, owner of the Empress Theatre of Redlands, died last week after an illness of a week. He was 64 years old and leaves a wife and a son. Mr. Stearns had recently been operating a theatre at Santa Monica, and before that had lived in El Paso, where he was engaged in the mercantile business.

Anita's New Home

Anita Stewart purchased a house at the corner of Franklin and Vista streets in Hollywood this week. The house is Colonial, containing twenty rooms, and is surrounded by an acre of improved grounds laid out in velvety lawns and sunken gardens with many rare flowers and shrubs.

William D. Taylor, Famous Players-Lasky director, was taken to a hospital last Thursday to undergo a minor operation. Mr. Taylor has a leave of absence until August 1. He has just completed "The Lifted Veil," with Ethel Clayton.

Blanche Sweet, who has been seriously ill following an operation for appendicitis about nine months ago, left the California Hospital this week, and expects to resume work in pictures within a few weeks.

THEY ALL "FALL" SOME TIME OR OTHER

And in Paramount's picturization of "The Traveling Salesman," "Fatty" Arbuckle proves no exception when he meets the right girl and helps her foil the villains seeking to trick her out of a valuable tract of land

Rubbernecking in Filmland

Wallace MacDonald Weds Doris May and Other Marriages Are Set for Near Future

By NORA B. GIEBLER

THIS spring, and the fancy of several of our young film heroes has turned to thoughts of love, and not so lightly, either. Wallace MacDonald, who almost pined away from loneliness while Doris May was in New York doing location scenes for "Foolish Matrons," took the bit in his teeth and got a marriage license immediately upon Miss May's return and persuaded her to let him lead her to the altar on last Thursday.

Two other weddings to take place soon, according to rumor, are those of Wallace Beery to Mona Lisa and Allen Weyman to Priscilla Bonner. Mr. Beery has purchased a home in Hollywood and is expected to take his bride there within a couple of weeks. Mr. Weyman is a rising young director of the colony, and his marriage to Miss Bonner, of the Vitagraph Company, is scheduled to take place in June.

Circumstantial Evidence

To offset these coming weddings, however, there has been strenuous denials of an engagement that has been reported as existing between Barbara Bedford and Irwin Willat. The story arose from the fact, so Miss Bedford says, that she has to wear a certan conspicuous ring in the picture in which Mr. Willat has been directing her, and that some enterprising person who saw the ring came to a too hasty conclusion concerning an engagement.

While I am dealing with rumors, I may as well mention this one. Mme. Nazimova is to become a member of the United Artists. This story arose when Hiram Abrams, president of the United Artists, arrived in town a day or two ago, in time, in fact, to see the premiere of Mary Pickford's "Through the Back Door" at the Mission Theatre. The rumor has not been confirmed by Mr. Abrams as yet.

Acclaim Mary's New One

But speaking of Mary's new picture, it is receiving all sorts of favorable comment from our local critics. Others who have seen it, who do not consider themselves critics at all are loud and enthusiastic in its praise. Mack Sennett's "Home Talent" is on the same program with "Through the Back Door," and it also is acclaimed a winner.

Among notable arrivals from the East this week were George D. Baker, who is to head one of the principal producing units at Metro's Hollywood plant, and Sol Lesser, of Associated First National, who has been in New York for several weeks.

Realart is getting ready to celebrate its second birthday; Goldwyn is practically all set for the get-together meeting of exchange managers from all over the country with the heads of the producing plants, and the local exhibitors' league is living in anticipation of the coming of Senator James A. Walker, of New York, who, at a mass meeting to be held on Friday, will speak on the subjects of advance film deposits, music tax and the government levy on film rentals.

"So We Ate"

One of the busiest, most interesting and profitable days I have spent in a month of Sundays was the day I went to the new Hal E. Roach studios at Culver City. I use the word busy advisedly, because no sooner did Miss Edith Ryan, the charming and capable director of publicity, meet me at the door than she suggested that we go to lunch at the Inside Inn. I protested feebly against lunching in the middle of the day, saying that I was sorta going light on the eats just now in an effort to not increase my already sufficient weight.

"Nonsense!" said Miss Ryan. "You're going way out into a canyon to see Ruth Roland do Aztec stuff, and you'll be glad I insisted on your eating lunch before you get back."

So we ate—in company with practically every star of the Roach organization, except Miss Roland. Harold Lloyd was just finishing as we entered the restaurant, and we were all surprised to see him, as he only left for San Francisco a few days ago. But he explained that with business attended to, and with nothing to do but loaf, time soon palled on him and his companion, Fred Newmeyer, who directs the Harold Lloyd comedies, and they got up at 6 a. m. the day before and struck out for home. The trip was made by motor, and by not exceeding the speed limit through the towns and only hitting the high places the rest of the way, they made the 500 (or thereabouts) miles in time to eat their dinner in Los Angeles, and to rest in their own comfortable beds that night.

Among Those Present

Snub Pollard was at the lunch counter and so was Gaylord Lloyd, brother of Harold and himself a Pathe star—a handsome young blade. Tiny Ward, nearly seven feet tall and proportioned accordingly, attired in a policeman's uniform, was easily the most imposing looking actor in the Roach Inn. He sat at a table with a director and a cameraman, and they exchanged clever repartee with two rustic maidens in sunbonnets at the table next theirs.

A cowboy in check shirt and chaps ate with a beautiful young lady whose blond bobbed hair formed a golden halo around her head.

My lunch of tenderloin tips and noodles was dispatched between introductions and handshakes with a number of lunchers, and just as we had finished, Bob Evans, of the cutting department, announced that a couple of Snub Pollard comedies were being run off in the projection room.

Sammy Shines

All hands made a rush for the show, and I got a seat next to Sunshine Sammy, the little colored boy who has become almost as well known as the stars he supports. Sammy is a bright little fellow, uses excellent language, and his remarks on the merits of the different players in the film were greeted with enthusiastic approval and enjoyment. Even the projectionist, when his machine balked a little, did not escape Sammy's ready wit.

Upon emerging from the studio theatre we were taken in charge by Homer H. Hobson, art director of the plant, who filled up his car and drove up to the location, several miles away.

This particular location is an Aztec pueblo, picturesque and quaint. Mr. Hobson, who designed the set and superintended its construction, is to be congratulated on his selection of this particular spot, both for its attractiveness and its adaptability to the uses of the story.

From a short distance away one could imagine oneself transported back a few hundred years and gazing at a live and thriving Pueblo settlement in a canyon of Arizona or New Mexico. The various compartments, or apartments—for undoubtedly the cave dwellings of the Indians of that day were the forerunners of our modern tenements and apartment houses—were built one above the other, not all on the same level, yet all connected by a perfect system of narrow passages, steps cut in the side of the cliff and ladders, up to the very top.

The cliff used for the set comes to a point where two canyons come together from different directions and are merged into one larger canyon. Across from the pueblo is a swinging rustic bridge leading to the mainland on the other side. Up from the various openings in the cave dwellings, and going up and down the ladders and steep steps leading from one dwelling to another were Indians in all sorts of varicolored attire and engaged in some occupation.

Real Indians Used

In the valley below were a number of horses and donkeys wandering about idly and half a dozen Indians sitting around a wood fire. There are a great many Indians used in this set and an interpreter is kept at hand to give them directions as he gets them from W. S. Van Dyke, the director of the serial.

Mr. Van Dyke was shooting Ruth Roland at the age of five, and a little tot named Betty was doubling for Miss Roland in that scene Miss Roland had worked up to that time and had practically finished her work for the day, so we did not get to see her in action.

We rambled over the pueblo, and, picturesque as it looked from the outside, my housewifely heart rejoiced greatly in the progress civilization has made in the matter of steam heat, electric lights, gas ranges and wall beds, as I observed the lack of conveniences in the tiny compartments the Indian women had to put up with.

A Deep Canyon

We crossed the swinging bridge over the ravine, stepping gingerly on the round staves that had been bound together in such a practical and safe manner that twenty men could cross at one time. The pueblo presented a pretty picture from the other side, but we wanted to see it from all angles, so we laboriously descended by means of steps cut into the side of the canyon, to the bottom, where were the Indians around the wood fire, and the horses and donkeys. I forgot to ask how they got those animals down there, and I have been bothered about it ever since, because we traveled along the canyon for several miles and I never saw one place where a horse could get up or down.

When we got to the top again we ran plump into the mystery man of this Pathe serial, played by Bud Osborne. Now, I promised that I wouldn't reveal the nature of Bud's characterization in the serial, and I won't, but I hope the De Luxe Theatre, in our neighborhood, runs the serial when it is released.

Bud Supplies Action

Bud looked too fascinating for anything in that costume of his, and he admitted that he appeared in every dramatic incident, and he either got the rest of the characters in a predicament, or else he got them out of a predicament.

Earl Metcalfe is leading man for Miss Roland, and he, too, had completed his work for the day when we arrived, but he was looking on while the others worked.

Chicago and the Middle West

By PAUL HINZ

Universal's Two Youngest Celebrities On Visit to Company's Chicago Office

UNIVERSAL'S Chicago office was the meeting place of two of this company's youngest celebrities on Tuesday, May 14, when Irving Thalberg, general manager of Universal City, and Marie Prevost, on her way to the West Coast to make her first picture for this company, "happened in" from opposite directions.

Mr. Thalberg, just 21, and minus all the w. k. "egotism of youth" spent most of the day sidestepping photographers and reporters—not with entire success. One persistent young lady from a daily was so impressed by his personality, his knowledge of picture-making and his modesty that she has decided to "use" him for a special magazine article.

A luncheon was given for the young manager and the new star at Marshall Field's at which Mr. Thalberg talked informally on work at the studios. His disposition to take his responsibilities in earnest, to assist in the production of pictures that will have a real mission, to remember that the screen can instruct and entertain at the same time, and the fine balance of his talents in appreciating both the esthetic and economic values in planning productions, made a very pleasing impression on his listeners. Carl Laemmle, to whom Mr. Thalberg was secretary up till about a year ago, recently remarked while in Chicago that this rare combination of the excutive and the artist in the young manager is something that marks him as nothing less than a genius.

Marie Prevost, who was "made" by her work in "The Small Town Idol" and previous appearance in Sennett productions, expects to begin her career with Universal in "The Kiss," which will be produced shortly.

Quad-City Organization Started by Joseph Hopp

A new exhibitor organization in Illinois, conceived and promoted by Joseph Hopp, who recently resigned as president of the Illinois Exhibitors' Alliance, is now under way. It will be known as a quad-city league and will include in its membership theatre owners from both "legitimate" and picture houses in Rock Island, Davenport, Moline and East Moline. The first call for a getting-together, issued unexpectedly by Mr. Hopp for last Monday, May 9, met with enthusiastic response and brought every theatre owner in each of the four towns to the meeting.

The following officers were elected at this time: For president, H. Chappelle, Columbia Theatre, Davenport; first vice-president, H. Kovel, Majestic Theatre, East Moline; second vice-president, John Koletis, American Theatre, Rock Island; secretary, E. Earl, Star Theatre, Davenport; treasurer, Chris Behrens, Family Theatre, Davenport. An executive committee to select a name for the organization and to draw up a constitution and set of by-laws was also appointed, and was comprised of Joseph Hopp, of Rock Island; Sam Greensbaum, of Davenport; H. Shalberg, of Moline; J. Carpentier, of East Moline; Barney Brockman, of Moline; Charles Kindt, of Davenport and Tobe Watkins, of Davenport. This committee will report at the next meeting, scheduled for May 23.

Lower Prices at Roosevelt

The difficulty of educating Chicagoans to the high-priced picture show, even though the program consists of pre-release showings of the best pictures available with high-salaried and high-class musicians to play the accompaniment, and stage features of a distinctively superior grade, has been recently illustrated at Ascher's Roosevelt Theatre, where on Wednesday, May 11, the admission price fell from 83 cents to 50 cents, inclusive of war tax, for afternoon and evening showings. Mornings, seats sell for 40 cents.

New Form of Government

At a meeting of the Chicago branch of the Motion Picture Theatre Owners of Illinois, held at Fraternity Hall, Thursday, May 12, it was decided to abandon the commission form of government and to set Thursday, May 26 as the date for the expiration of the office term of the twelve commissioners. On this date a new set of officers, consisting of a president, two vice-presidents, a recording and corresponding secretary, and executive secretary, a treasurer and a sergeant-at-arms, will be elected.

Friedman On Vacation

Joseph L. Friedman, accompanied by his wife, left for Atlantic City on May 12, where he expects to spend two weeks forgetting work.

SUCCESSFUL BEYOND THEIR YEARS

Irving Thalberg, General Manager of Universal City, and Marie Prevost, "Big U" star, meet in Chicago

"Passion" Shown to 25,000

"Passion," living up to all of its ardent publicity notices and thrilling the Chicago press and public alike, opened at Orchestra Hall May 9, and during the first week showed to over 25,000 persons. One of the most extravagant eulogies ever printed in the Tribune was the review in the issue of May 10 under the heading of "Players in 'Passion' Do Not Act. They Live Their Parts." The musical accompaniment, as arranged by Walter Blaufus, was a beautiful addition to a triumphant program.

No Change in Policy

Exhibitors' Supply Company Inc., announces that the rumors prevalent concerning a merger of this company and certain others conducting a similar business are without foundation, that there has been no change in the company's personnel and that the same policy of "better service to the exhibitor," "efficient distribution for the manufacturer" and "hearty co-operation with the motion picture supply dealer" is paramount.

Universal Calls Convention

All district managers for Universal were called together by Carl Laemmle on May 8, at a special meeting at the Blackstone. Harry M. Berman and P. D. Cochrane were also present. The meeting, which was the first of its kind ever held, was called to accurately ascertain from the various managers the condition of business in each of their districts and the preferences the public in determining the comparative success of different types of pictures.

Theatrical Hospital Benefit

A benefit for the American Theatrical Hospital will be held at the Colonial Theatre, Sunday Afternoon, May 29. A number of prominent theatrical as well as motion picture managers are directing this affair. Among the latter is Aaron J. Jones, president of Jones, Linick & Schaefer. The past record of this splendid institution in caring for the sick and unfortunate actor is sufficient as "exploitation" matter for the coming benefit.

Kent Sees Improvement in General Conditions

Improvement in conditions after September 1 is forecast by S. R. Kent, general manager of the department of distribution of the Famous Players-Lasky Corporation, on his return to New York after a five-week trip around the country. Mr. Kent declared that the large number of exhibitors with whom he had talked were planning to make a big drive with the opening of the new season, when it was expected that there would be a general loosening up in the present industrial conditions.

Mr. Kent said, however, that his talks with exhibitors and exchange men had convinced him that the day of the small picture had gone, and that to hold his patrons every exhibitor was finding it necessary to show big, carefully made productions staged by the foremost artists. He also asserted that his investigations had proved to him the immense value of publicity and exploitation in helping the exhibitor market his picture.

Close-Ups In and Around Central New York

Ernest Clapp, the Amsterdam picture house magnate, passed through Syracuse with his wife and their child the other day in Mr. Clapp's new $12,000 Baby Blue limousine. They stopped at the Onondaga for luncheon and during that time a big crowd gathered in Jefferson street to admire the car. "Must belong to the president of the U. S. Steel Corporation," was the comment of one Syracusan. The Clapps were returning from a vacation in Canada.

* * *

Charlie Sesonske, "the sage of Oswego," who recently purchased the Gilmore interests there and now controls four theatres in the city of starches, paid a visit to Syracuse the other day. Asked regarding the censorship bill, from the viewpoint of the exhibitor, he said: "No man can be successful without having critics. As long as certain people thought motion pictures were nonentities they let them alone. Now seeing that they are highly thought of by the public, these same people are trying to 'save pictures.' Take it from me, moving pictures are too big to be harmed by anything." Right you are, Charlie. Your words carry value because they come from a showman who has been successful in the game for many years and who has succeeded because he studied his business.

* * *

If you don't believe something big in the picture line is popping up around these parts ask Nate Robbins, owner of the Robbins-Eckel, of Syracuse, and the Avon, Majestic and De Luxe, of Utica. Ye writer asked him what it was all about the other day and Nate replied: "Wait!"

* * *

Sign in a shoe shining parlor patronized by the motion picture crowd in Albany:

Ladies, Watch Your Step!

* * *

Fickheisen, manager of Merit Film Corporation's Buffalo office, who is an old-time film salesman, walked into the Onondaga in Syracuse the other day and said to the crowd: "I've just bought a car. It's the biggest feature ever. Great engine. Great body. Fifty miles an hour. Most wonderful thing you ever saw!" Nailed to the mast Fick finally admitted it was a "tin lizzie" of modern type. He took Archie Moses, Selznick manager, to Rochester in it and there was a distinct list to port. The voyage was made, however, without taking in a reef.

* * *

A young film salesman met Sol. Mannheimer, of Goldwyn, in Utica the other day and said: "Mr. Mannheimer, you have a big reputation as a salesman. Will you do me a favor? Tell me the best way to sell pictures." "I'll tell you, son," replied Sol, taking the youth to one side, "if you'll promise to keep it a secret." "I promise," affirmed the new salesman. "All right," whispered Sol. "There's just one way. It's this: Sell 'em!"

* * *

McCarthy, of Paramount, now holds the all-wool-silk-lined medal for being the best-dressed and most polite film salesman in the central territory.

* * *

Cook, the smooth-spoken, natty Fox film salesman who has been turning things upside down south of Albany for the past couple of years, breezed into Syracuse the other day carrying his well-filled case of features and shorts. He has been transferred from Albany to the Buffalo territory. He rolled up a big batting average for his first week.

* * *

Phil Ryan, in charge of franchises for Associated Exhibitors, was a recent visitor to the central territory. Phil is a "live" wire with unlimited film-selling voltage. He conferred with B. M. Moran, Pathe's Albany manager, and it is rumored that big doings for Associated are on the eve of being given out.

SOMETHING DIFFERENT IN SETS

All the interiors in "Salvage," a Robertson-Cole film with Pauline Frederick and Ralph Lewis, were built complete, no room having an open side

To Release Films of Solar System

Filming of the solar system, cinematic reproductions of the sun, moons and stars, as they relate to science, has been accomplished. William Park is responsible for this achievement, and the entire series—30 reels in all—has been turned over to Harry Levey, president of the National Non-Theatrical Motion Pictures, Inc., under a contract executed this week.

These pictures are now ready for release, which will be through the medium of the "National" system of exchanges that are now being established and placed in commission throughout the United States. The pictures will be known as Popular Science Films.

"Yellow Arm" for Week of June 19

The week of June 19 will be a propitious one for Pathe serials, for it will introduce the initial chapter of the novel production, "The Yellow Arm," in which Juanita Hansen is starred, with Marguerite Courtot and Warner Oland prominent in support. This is Miss Hansen's second appearance on the Pathe serial schedule as star, her previous vehicle being the eminently successful "The Phantom Foe."

Story by Shelley

"The Yellow Arm" comes from the George B. Seitz studio. Bertram Millhauser directed. The story is by James Shelley Hamilton and is about American society and China. In the cast are also William Bailey, Thomas Keith and Stephen Carr.

PRODUCED ABROAD BY HARLEY KNOLES AND AN AMERICAN STAFF

"Carnival," now a special United Artists' feature, has a modern story laid in Venice during carnival time. Matheson Lang, the Shakespearean actor, plays the leading role

In the Independent Field

By C. S. SEWELL

Criterion, Rialto and Rivoli Will Show Tony Sarg's Almanac

The instantaneous success of Tony Sarg's Almanac Series is so pronounced and so national in its scope that Mr. George R. Meeker, general manager of the company, has during the past week placed this series of shadowgraph comedies, not alone in the Criterion Rialto and Rivoli theatres in New York, and the Stanley Circuit in Philadelphia, but the California Theatre in San Francisco and Graumann's in Los Angeles, through Jack Partington, who was in New York, and saw the appreciation with which the first of these series was received at the Criterion Theatre.

The Paramount theatre in St. Louis, The Missourian, has booked the entire series, as well as many others. One of the decided features of this screen novelty is that it takes the place of the ordinary comedy, together with all of the value the public attaches to an interesting five-reel feature. Although it is but a single reel, it has aroused the appreciation of the big booking syndicates, which immediately saw the value of Tony Sarg's Almanac as a box office magnet. The same booking agencies have not alone contracted for this one-reel feature for their big houses, but have signed them up for their smaller theatres.

The principal inducement for them to take on this picture was that the humor of the subjects is universal in its scope and is therefore favorably received by all kinds of audiences. The publicity stimulated by this new invention of Mr. Sarg and Herbert M. Dawley is made apparent by the interest taken in the subjects and the manner of production by the metropolitan newspapers of New York and the national magazines.

Heavy Bookings for Billy Wests

Joan Film Sales Company reports heavy bookings for the summer months in practically every section of the country, on the series of Billy West two-reel comedies. Sam Zierler, of Commonwealth, is said to have secured an unusually high percentage of bookings, and this has been duplicated in other large exchange centres, such as Boston, Chicago and Cleveland, while the remainder of the country is not far behind.

Mr. West's latest production is "The Conquering Hero," the fourth in the series, being preceded by "Sweethearts," "He's In Again" and "Service Stripes." The quality of the entertainment provided as well as the increased demand for comedies and similar subjects of a light nature are said to account for the rapid increase in bookings.

Wide Variety in Kineto Reviews

Variety is the keynote of the next series of Kineto Reviews which will be released to exhibitors all over the United States by the Kineto Company of America through the National Exchanges.

As in the case of the first series, this one contains thirteen subjects, classified as follows: animal, scenic, bird life, travel, biological, sport and research.

Every one has been made to meet the test contained in the slogan of Charles Urban:

"To entertain and amuse is good —to do both and instruct is better."

The first release of the second series of Kineto Reviews will be the second week in June.

A Theatre for Independents?

CLAIMING that, on account of conditions in that city affecting the ownership and booking arrangements of the leading motion picture theatres, it is practically impossible to secure first-run bookings for independent attractions in the larger houses, advices from St. Louis indicate that there is a movement on foot among certain independent film men to build a theatre in that city to be devoted exclusively to first-run showings of independent attractions.

This movement is said to have strong backing and to have reached such a point that two sites—one in the theatre section and one in the downtown shopping district—are under consideration.

This naturally raises the question as to whether similar conditions exist elsewhere and also whether it would pay independent producers and exchangemen to construct similar houses in other large cities. To the first question there are conflicting answers, while to the latter the answer would depend on many things, such as local conditions.

One point, however, which has important bearing on both questions is the question of quality, as the success of any theatre depends largely on the quality of the films shown. The independent house showing first-runs must be in position to compete on a standpoint of quality with all comers; and while certain other cities report similar conditions to those reported from St. Louis, exchangemen in other cities state that they are booking independent productions of high quality in the highest class houses. For example, in New York both the Strand and the Capitol have shown independent productions.

While this latter condition would in certain sections appear to remove the necessity for an independent first-run theatre, the establishment of houses of this nature in larger cities would certainly prove a big boon to the independent market and a wonderful incentive to the production and distribution of the highest class productions through this channel; and the outcome of the St. Louis experiment will be awaited with keen interest.

C. S. SEWELL.

First Run Booking

The Arrow Film Corporation announces that the new Regent Theatre of Philadelphia, one of the finest houses in that city, has booked the Sport Pictorials for its regular program.

Kineto Finishing Its First Series

Two forthcoming Kineto Reviews, which will complete the first series, are "Water Babies" and "Beauty Spots in the United States and Canada."

In "Beauty Spots of the United States and Canada" there is also a great deal of historic lore. Seeing "Magnolia-on-the-Ashley," gardens in South Carolina famed since 1671 one sees also prominent members of the family which have owned that garden in all the years since then.

This Kineto Review divides its attention with the beauty of our own South and that of Nova Scotia, "The Land of Evangeline."

"Water-Babies" has a remarkable variety, showing the different kind of creatures which are happy in the water. The elephant, the hippopotamus and bears, contrasted with little folks among the animals. They all enjoy their bath.

Burr Moving to Larger Offices

To better facilitate the handling of his expanding interests and coordinate the different units, C. C. Burr has recently acquired a more spacious suite of offices on the second floor of 135 West Forty-fourth street, New York, in which will be located Master Films, Inc., Affiliated Distributors, Dominant Pictures and other interests controlled or directed by Mr. Burr.

Says Series Forms Basis of Program

That the real foundation of the program is the so-called "series" release, is the opinion of Jack Cohn, of C. B. C.. "It is the series of pictures, released in accordance with a definite schedule, that have been pronounced by exhibitors the real mainstay of a program," says Mr. Cohn. "Time was when the short subject was considered merely a 'filler.' The audience came to see only the feature. Now, however, the short subject has become almost as important to the program as the feature, and the exhibitor realizes that he must give his audiences what they want in this, as in the longer offerings.

In the Independent Field

Prominent Scientists Furnish Animal Pictures for "Kinetos"

The Charles Urban Popular Classics, on which the Kineto Reviews are based, are said to include one of the finest collections of animal pictures, and this collection is being constantly added to and strengthened.

Three men who are acknowledged experts when it comes to their knowledge of animals and who are also experts with the camera are lending their activities to this collection. They are Raymold L. Ditmars, curator of the New York Zoological Society, F. Percy Smith of London and Arthur H. Fisher, a well-known naturalist photographer.

In addition, Lieutenant Carl Von Hoffman is now in Asia Minor gathering new negatives for Mr. Urban and will secure an assortment of animal pictures from all parts of the world before he returns to New York.

The Urban animal pictures include studies of every zoological park in the world. Many of the animal pictures appear in the second series of Kineto Reviews, which will be released beginning the middle of June, for example "Was Darwin Right?" which contains studies by all of the famous animal photographers mentioned; "Peculiar Pets" and "Let's See the Animals," photographed by Mr. Fisher at the Philadelphia Zoo.

Studio for Jimmie Callahan Now Being Erected in Atlantic City

Jimmy Callahan, the comedian, has begun building a new studio for his comedy producing company in Atlantic City. He gave up his studio at the Curtis Airport to Jack Dempsey as training quarters and concluded it would be better to be in town near the ocean front, where the studio itself would serve to advertise the Callahan comedies to the hundreds of thousands of people who visit Atlantic City.

Callahan then went in search of a lot suitably located and found what he wanted at Atlantic and Richmond avenues.

The new building will be of steel frame construction. The stage will be 80 feet wide by 118 feet long, with a height of 35 feet. There will not be a pillar or obstruction of any kind on the stage, which will be equipped with the latest equipment. There will also be a carpenters' shop, paint frame and dressing rooms in an adjoining building.

The contractors have agreed to have the building ready for occupancy by June 14. Mr. Callahan has sent to Robert W. Priest, president of The Film Market, who will direct the release of prints o fthree two-reel comedies—"Jimmy's Last Night Out," "The Stowaway" and one that has not yet been given a name.

Dana Leaves Arrow and Joins Goodstein as General Manager

P. B. Dana, for three years secretary and sales manager of Arrow Film Corporation has announced his resignation to become vice-president and general manager of J. J. Goodstein Enterprise, Inc., controlling a chain of film exchanges and theatres and having offices in Denver and Salt Lake City.

Mr. Dana will assume his new duties June 1 and one of his first tasks will be the opening of an exchange in Seattle. The biggest feature of the Goodstein Enterprises is the theatre end. Mr. Dana will devote a large portion of his time to this feature. It is his intention to acquire a large number of picture houses. Several sites for theatres in the Northwest and Southwest have been secured and plans for immediate construction are underway.

"Ted" Dana is well known in the state right field as his activities with Arrow have brought him into close touch with independent buyers throughout the country. He goes to his new undertaking fortified by varied experienced in the film business. After securing advertising and merchandising experience with a large advertising agency he joined Famous Players and handles sales exploitation and advertising at several of its exchanges and in the home office.

Dr. W. E. Shallenberger, president of Arrow, was reluctant to accept his resignation and only did so from a desire to see Mr. Dana advance to a more important position in the film industry.

Premiere of "Heart's Aflame" at Newark Strand Week of May 28

The premiere of "Hearts Aflame," the Clark-Cornelius special production featuring Jane Novak, will be at the Strand Theatre, Newark, week of May 28. It is stated that the purpose of this tryout is to determine for territorial purchasers the value in the biggest markets. The Strand is one of Newark's leading playhouses. Buyers all over the country have been invited to attend this presentation and managers of many of the largest houses have also been asked to attend the Newark showing so as to see for themselves.

The picture, originally in twelve reels, is said to have been cut in such a manner as not to impair its entertainment value. It is described as a spectacle of American life based on the story of the early settlers.

The picture has been made on a lavish scale, says S. J. Rollo, of Clark-Cornelius, who states it is the company's purpose to demonstrate in this way the value of the production before attempting to sell it. "We believe thoroughly in the independent market," says Mr. Rollo, "and that only by giving them a high calibre picture can we build confidence in our organization and in the independent field."

Hallroom Films Made on Schedule

A definite production schedule, calling for the completion of all pictures at least three weeks in advance of the date on which they are to be turned over to Federated Film Exchanges for release has been established by Harry Cohn for Hallroom Boys Comedies. The purpose of this schedule is so there need be no last minute rush on production, so that all details may be given the attention they need in order to be attended to property and definite periods have been allotted to each step in production. "Schedules are the easiest things in the world to start," says Mr. Cohn. "but ours has been found not only feasible but a help in every way. 'Circus Heroes,' the third of the Federated Hallroom Boys Comedies, was made on schedule."

Dominant Offers Another Feature

"Life's Greatest Gamble," featuring Edith Hallor, is being prepared for distribution by Dominant Pictures, Inc. The picture was adapted and directed by Herbert Blache from Emile Zola's dramatic novel, "Nantes." Miss Hallor is supported by Leslie Austin, Kirke Brown and others.

Sale on Serial

The Arrow Film Corporation reports sale of "The Blue Fox" serial, starring Ann Little, to the Eltabran Film Co., of Charlotte, N. C., for North and South Carolina. Georgia, Florida, Alabama and Tennessee.

New Firm Buys "Blue Fox" Serial

Joseph A. McConville, treasurer and manager of the new Independent Film Corporation, 16 Piedmont street, Boston, while on a buying trip to New York recently, purchased the series of four James Oliver Curwood pictures and "The Blue Fox" serial from Arrow Film Corporation.

The Independent Films organization is a new one in the state rights field. It was formed recently with William H. Patten as president; William F. Heffron, vice-president, and Mr. McConville, treasurer and manager. Mr. Patten was for five years sales manager of the Famous Players-Lasky at their Boston exchange and just prior to joining the Independent Film Corporation was with Federated. Mr. McConville was also for a period with Famous Players-Lasky of Boston, and during the past year was manager of the Associated Producers exchange.

Calnay Making Conklin Comedies

James Calnay, president of Olympian Productions, Inc., New York, announces that he has personally taken over the production of a series of two-reel comedies in which Charlie Conklin is the star, which will probably be released on the independent market.

Mr. Conklin was formerly one of the leading comedians for Mack Sennett and more recently has been appearing in two-reel comedies for Atlas Film Company.

Work Progressing on Lubin Feature

Bert Lubin, president of the Western Pictures Corporation, announces work on the first of the new Allene Ray feature productions is progressing rapidly. The company includes Robin Townley, director; Robert Frazer, leading man; J. W. Johnston, the "heavy;" Mildred Bright and others.

Price Buys Two Arrow Features

R. C. Price, president of the Hygrade Pictures of Charlotte, N. C., announces that he has purchased for North and South Carolina, two Arrow features: "The Stranger in Canyon Valley," starring Edythe Sterling, and "Headin' North" starring Pete Morrison.

In the Independent Field

Federated Film Exchanges Will Distribute "Screen Snapshots"

The new series of "Screen Snapshots," produced by Jack Cohn and Louis Lewyn, will be distributed through Federated Film Exchanges of America. This is the second series formerly handled by the C. B. C. organization to be secured by Federated, as this organization recently contracted for the Hallroom Boys Comedies.

Mr. Cohn reports that the first issue for Federated has been completed and turned over to them and that it contains an unusual collection of stars and prominent film people, including Mary Pickford, Max Lindner, Lina Cavalieri, Lucian Muratore, May Allison, Doris May, Wallace McDonald, Jesse Lasky, Cecil DeMille, Dorothy Dalton, Fatty Arbuckle, Bebe Daniel, Monte Blue and Ben Turpin.

This is in accordance with the producers' policy to place this series in the front rank of single reel subjects. It is stated that shots of stars of equal prominence have been secured for the forthcoming releases, which will include practically every big star, director, producer and studio, together with novelties, such as slow motion, marking the progress of the film industry. Louis Lewyn is constantly on the lookout for interesting subjects in the West and Jack Cohn in the East. In addition special short scenarios are being prepared for scenes for this fan magazine of the screen.

Johnny Hines to Star in Features

Charles C. Burr announces that Johnny Hines will temporarily desert the role of Torchy in Torchy Comedies to be starred in feature productions, the first being "Burn 'Em Up Barnes," on which production he will start in a few days at Master Films studios.

The story is by Raymond Schrock and concerns the escapades of the son of a manufacturer of motor cars, whose escapades, combining business and pleasure, usually end in the police court.

Equity-Ziegfeld Film in Boston

Louis Baum, sales manager of Equity Pictures, has returned from a short visit to Boston, where he completed arrangements for the premiere of the new Equity-Ziegfeld production, "The Black Panther's Cub." The theatre Baum chose is the beautiful Majestic, where the Florence Reed starring vehicle will open May 30 for an indefinite run.

Baum picked the Hub City for the opening because it is known as the most critical key city of the country. He will manage the debut of the five-reel feature himself.

Feinman and Leon Schlesinger Acquire Series of Melies Films

Leon Schlesinger, of the Film Service Bureau, and A. L. Feinman, conducting an advertising and publicity service have secured from Paul G. Melies a series of Melies Star Films which were popular some time ago, consisting of 150 negatives comprising 65,000 feet of film.

These negatives were brought from France by Mr. Melies and were produced in that country by Gaston Melies, a pioneer in trick photography. They are described as unusual speciments of camera work, with double and triple exposures, etc., of varied theme and plot, and ranging from 250 to 1,000 feet in length. The subjects are for the most part in lengths up to 500 feet, making them adaptable not only to theatres, but for the non-theatrical field. Mr. Schlesinger is now editing and assembling the negatives.

John A. Hammill Joins Executive Staff of Commonwealth Company

Sam Zierler, president of Commonwealth Film Corporation, New York, announces that John A. Hammill has been added to the executive staff of the corporation. His title will be assistant to the president and he will perform much of the work to which Mr. Zierler has been devoting his personal attention.

This appointment is in accordance with Mr. Zierler's plans for expanding the organization, which necessitated a man of Mr. Hammill's calibre. His selection for this position came about in an unusual way, as it was due to business conferences in which Mr. Hammill was figuratively on the other side of the fence, as he represented Percy Waters in certain negotiations with Mr. Zierler.

Mr. Hammill's experience in the industry dates back to the days of General Film. Later he was with Pathe before joining Triangle. His first work will be a tour of exchanges in the large distributing centres.

"Every Woman's Problem" Booked Over Two New England Circuits

G. W. Cobe, of the Cosmopolitan Film Exchange, Boston, reports to Plymouth Pictures that its state right feature, "Every Woman's Problem," has been booked for two prominent New England circuits, the Poli theatres and Alfred Black's chain. It is announced that the booking on the Poli circuit is the result of an experimental run of four days at the Garden in Waterbury. Mr. Cobe also reports that this production will play every city and town in Connecticut with the exception of two and considers that this showing indicates a ready market for good pictures whether independent or program.

An exhibitor doesn't care how a picture is distributed as long as it has the required "box-office pull," says Mr. Cobe, "and more independent exhibitors should take cognizance of this fact and line up productions of merit instead of marketing cheap pictures on the theory that the better houses don't use state right pictures. That contention is ridiculous, and the sooner independent distributors give us high-class pictures, the sooner will the state right market be recognized by the exhibitor as the source of worthy product instead of a dumping ground."

"The Supreme Passion" Opens to Capacity Business in Cleveland

Robert W. Priests's production, "The Supreme Passion," has its initial presentation at the Euclid Avenue Opera House, Cleveland, Sunday last, May 15, and reports from that city indicate that it was enthusiastically received by capacity audiences. It will be preesented at this theatre for the entire week.

The presentation includes a spectacular prologue introducing Martha Lorber, the statuesque beauty of the stage production "Mecca," symbolizing physical beauty, then transforming into a vision typifying beauty of soul, "the supreme passion" that inspires everlasting love.

The story is based on Thomas Moore's poem, "Believe Me if All Those Endearing Young Charms," which has been quoted and sung for nearly a century. The adaptation for the screen was prepared by Charles T. Dazey and Robert McLoughlin, whose home is in Cleveland.

The newspapers of that city praised the production. Ward Marsh, in the Plain Dealer, expressed the opinion that the piece is well acted and very entertaining and should have a wide appeal for its clean wholesome story, while Louise Graham, in the News, considers it a thrilling exposition of a great theme.

Subsequent reports indicate a record-breaking attendance for the week.

Graphic Has New Exchange Manager

Graphic Film Corporation announces that Tessie Inkeles is now manager of its New York exchange and she is being assisted by Blanche Greenbaum. These young ladies are now engaged in mailing to exhibitors checks for five cents each, signed by "Mother Eternal," which is one of the methods adopted to introduce Ivan Abramson's picture of the same name to showmen and prominent individuals throughout the country.

Two Russells Form New Company

W. D. Russell and B. D. Russell have severed their connections with Russell, Griever and Russell and formed a new company in California to be known as Russell & Russell. The new corporation has completed arrangements for making fifty-two two-reel Westerns, featuring Frank Braiwood. The Russell Duncan Manufacturing Company has also been incorporated and will engage in the production of special features in California.

Big Arrow Sales

D. J. Mountan, manager of the export department of the Arrow Film Corporation, announces that he has sold to the Chicago Film Co., whose headquarters are at Prague, Czecho-Slovakia, the following Arrow productions: "The Golden Trail," "Woman's Man," "Nobody's Girl," "Love's Protege," "Bitter Fruit," the six Jack Hoxies, "Before the White Man Came," "The Deceiver," "Wolves of the Street," twenty-six Hank Mann comedies and twelve XLNT comedies.

Fox Coast Studios Running on High

The West Coast division of Fox Film Corporation reports that it is now functioning at maximum capacity, and so pretentious are the production plans that there is no apparent chance of any ease-up during the summer.

Emmett J. Flynn, director of Mark Twain's "Connecticut Yankee," is hard at work on a new special production, which is to be released this Fall and which, according to Fox advices, shows evidence thus far of being quite as fine a piece of staging as is the "Yankee." The title for the new production has not been selected as yet.

Clyde Cook, who recently interrupted his making of special comedies for Fox long enough for a brief excursion into the five-act spectacle "Skirts," has just completed another of the special series, "The Guide"; and to keep up with the demand for his comedies he began the next day the making of a new "frolic" under Jack Blystone's capable direction.

Edna Murphy and Johnnie Walker, who made their bow to screen fame in the renowned "Over the Hill," and followed this up with "Fantomas," have been promoted to stardom, and are hard at work under Director Edward Sedgwick, in a co-starring venture carying the working title "'Live Wires."

Other Fox stars now in the throes of picture making at Hollywood are Tom Mix, Eileen Percy, William Russell, Shirley Mason and Buck Jones.

Opens Library at Fort Lee Studio

A circulating library for employees has been established by Myron Selznick at the main Fort Lee studio. This library will be conducted in connection with the scenario department, under the supervision of E. J. Doolittle, business manager. It will contain several hundred volumes at the start, as well as most of the current magazines, all of which will be available to borrowers free of charge.

Sixty periodicals arrive each month, the scenario department having subscribed for them. As soon as they have been "combed" for picture material they will go into the library.

Ingram Filming a Balzac Story

Rex Ingram's newest production for Metro, an elaborate filming of a Balzac story which has been titled "The Conquering Power," is being staged with a notable cast of players, it is stated.

Almost without exception the principal roles for this picture will be taken by players who enacted parts of like prominence in Mr. Ingram's greatest masterpiece, "The Four Horsemen of the Apocalypse." John Seitz, who was in charge of the cameramen who photographed "The Four Horsemen," will supervise camera work.

Miller's Theatre Contracts for Three Hodkinson Releases

Miller's Theatre, of Los Angeles, which through the keen showmanship and rare judgment of Fred Miller has come to be known as one of the leading houses in the United States—a theatre where only the biggest specials are exhibited—has contracted for the first showing in the United States of three Hodkinson releases—"A Certain Rich Man," "The Light in the Clearing," and "Rip Van Winkle"—each of which will be put on for an indefinite run.

"A Certain Rich Man" is a Benj. B. Hampton production adapted to the screen from William Allen White's novel. "The Light in the Clearing" was directed by T. Hayes Hunter. It was written by Irving Bacheller. "Rip Van Winkle," a Ward Lascelle Production, is now under course of construction. It is Mr. Lascelle's first independent production for Hodkinson release. The leading role on the screen will be played by Thomas Jefferson, son of the late Joe Jefferson, who created the character on the "legitimate" stage.

Exceptionally Fine Interior Sets Were Built for "Salvage"

What has been pronounced by technical experts as one of the finest home interior sets ever built for a motion picture, furnished one of the striking backgrounds in the Robertson-Cole production "Salvage," starring Pauline Frederick.

Instead of following the usual procedure in building a home set and constructing a few two sided rooms which could be easily put up and taken down, the building experts at the Robertson-Cole studios in Hollywood, California, made a new departure and built a complete first floor of a millionaire's mansion with every detail complete except the ceiling.

This set which reflects in its design and furnishings the personality of its owner, a man of great wealth, consists of an elaborate entrance hall and grand stairway, library, living room, music room, reception hall, dining room, conservatory, ball room and a number of small rooms, all of them connecting and giving the cameraman exceptional opportunities for wonderful vista shots through the rooms.

Educational to Distribute New Series Called Adams Comedies

Educational announces the acquisition of a new brand of comedies featuring Jimmie Adams, one of the two stars who, it is said, did more than anybody else to make a whirlwind success out of the Mermaid Comedies distributed by Educational during its first year as an international distributing organization for specialty short subjects.

Jimmie Adams will be supported in the Adams Comedies, as the new series will be called, by a fine array of talent. He will have with him several of the clever actors who helped make his share of the Mermaid Comedies the attractions that they are conceded to have been.

The new line of comedies will be made by the Astra Film Co., Inc. There will be eight releases a year, starting with the second series of Educational's issues for the release year 1921-1922. The present year ends June 30. Titles of the first three releases probably will be announced before the first of June.

Educational will also continue to release the Mermaid pictures. Lloyd "Ham" Hamilton, who shared honors with Adams in the success of last year's Mermaids, will continue his work with this series.

Pathe to Release "Heart Line," Beck's Film on Burgess Novel

"The Heart Line," presented by Arthur F. Beck as an adaption of Gelett Burgess' celebrated novel of the same name, will be released by Pathe Exchange, Inc., on June 5. With an all star cast that includes many prominent screen players, "The Heart Line" finds much of its atmosphere in the world of spiritism and seance and in many respects is a motion picture novelty.

In the big cast are Leah Baird, Jerome Patrick, Ruth Sinclair, Mrs. Charles C. Craig, Master Ben Alexander, Frederick Vroom, Claire McDowell, Martin Best, Philip Sleeman, Martha Dean, Frank Williams, Graham Pettie, Gertrude Astor, Ivar McFadden, Mary Harron, Eva Gordon, Clo King, E. G. Miller, Johnny Harron and Alice Knowland.

Frederick A. Thomson, whose name has been associated in a directorial capacity with many of the biggest screen successes dating back to "The Island of Regeneration," created "The Heart Line." Mr. Thomson also made "The Christian" and produced a number of pictures with Marguerite Clark, John Barrymore and other celebrated stars.

In addition to Leah Baird, around whom the action revolves, the cast is particularly capable. Jerome Patrick, leading man, is well known for his work in "Officer 666" and "The Furnace." He is known by patrons of the stage for his work opposite Frances Starr in David Belasco's production, "Marie Odile."

Five months of intensive work were given to the production of the latest Pathe feature release.

Federated Showing at Copley Plaza

Probably the most successful and auspicious trade showing of a motion picture in New England was the presentation by the Federated Film Exchange at Boston on the evening of Tuesday, May 10, of the Warner Brothers' newest wild animal serial "Miracles of the Jungle." The showing was given in the Grand Ballroom at the Copley Plaza Hotel. A huge stage and screen was erected. The projection room and the spotlights were placed in the balcony, away entirely from the guests. A large welcoming banner and appropriate animal paintings decorated the walls of the ballroom and helped to create the Jungle atmosphere.

After the screening, General Manager Roth made a brief speech of welcome and assured the guests that this showing was but one of the many innovations that Federated had planned for the exhibitors of New England.

During the serving of dinner which followed, several cabaret novelties were introduced, then came dancing which continued till a late hour.

Among the film notables who journeyed over from New York to Boston to attend were Abe Warner, Ricord Gradwell, Walter E. Greene and George H. Wiley. All of the Boston dailies had representatives there, and the guest list read like a Who's Who of the Industry in New England.

Vignola Films a Donn Bryne Story

Donn Byrne, the well known short story writer, from whose story the screen version of "The Woman God Changed," a Cosmopolitan Production, was made, is said to have expressed himself as delighted with the screen production. Robert G. Vignola directed the picture from a scenario by Doty Hobart. Seena Owen and E. K. Lincoln play the leading roles. "The Woman God Changed" will have a pre-release showing at the Rivoli Theatre, New York, beginning Sunday, May 22, and then will be released by Paramount throughout the country.

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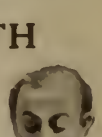
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"Daredevil Jack" Bookings Increase

No better evidence could be furnished that exibitors are "on their job" and ready to take advantage of every favorable condition, than the big bookings Pathe is receiving on the Jack Dempsey serial, "Daredevil Jack." With the heavyweight champion about to defend his title and at the height of his popularity, "Daredevil Jack" might be said to have attained the same stage. The production is most timely, and to support this statement Pathe indicates that during the week of May 9 business on the Dempsey serial increased 200 per cent. over the previous week. This in spite of the fact that bookings on the chapter play have been mounting with every day of the approaching championship bout between Dempsey and Georges Carpentier.

In addition to its popular star, "Daredevil Jack" is one of the finest produced serials Pathe has ever released, and exhibitors throughout the country who have played the continued drama give enthusiastic support to this by an almost unanimous voice.

Harold Lloyd Scores Again

Harold Lloyd registered one more Broadway success to his credit with the showing of "Now or Never" at the Capitol Theatre, New York during the past week. The picture went over big with the public and was hailed as one of the best of the Associatiated Exhibitors star's productions. It is the first of his Associated comedies to be played on Broadway and will soon be followed by "Among Those Present."

Every comedy made by Lloyd since his notable success "Bumping into Broadway," has been played at the leading theatres along the famous way and he has the distinction of having played day and date in the larger houses as consistently as any other star.

Florence Vidor to Do Specials for the Associated Exhibitors

Announcement is made by the executive committee of Associated Exhibitors that Arthur S. Kane, chairman of the board of directors, has signed contracts making Florence Vidor the latest star acquisition of that organization.

Production will be commenced at once on the West Coast on the first of her pictures for Associated and under present plans she will make four of the series in the first year. Every production will be designed to rank as a big special production, and it is confidently predicted that as an Associated Exhibitors star the talented wife of King Vidor will take her place as one of the leading women stars of the screen.

It is understood that this is the first of a series of announcements on Associated Exhibitors production plans that are the outcome of Mr. Kane's trip to the West Coast. Several other stars and directors figured in negotiations with Mr. Kane, but announcement on the other production plans will be deferred until his return to the New York headquarters. Enough is known of the results of his trip to make it certain that the Associated will present an elaborate series of releases in the fall.

With Mae Murray scheduled to release the first of a series for Associated in the early fall, Harold Lloyd offering an entirely new series of his comedies and Florence Vidor releasing the first of her productions, the executives of Associated feel that Mr. Kane's prediction of a schedule of the strongest character is in a fair way to be carried out.

Universal Fort Lee Employes Present Fine Musical Revue

Employees of the Fort Lee factory of the Universal Film Manufacturing Company, successfully demonstrated that film folk can become stage stars overnight just as easily as stage folk can become screen favorites, when they presented "Black and White," a musical revenue, at the Hunt's Point Palace, New York City, Saturday evening, May 14. The show was a benefit performance held on behalf of the mutual welfare organization of the factory workers.

"Black and White" was written, enacted and directed by a 100 per cent. Universal cast. The author is Harry Parsons, who wrote "Tank Corps Follies," a popular A. E. F. soldier talent show. Parsons staged the Universal show for his colleagues.

Is with American

Florence Enk, identified with the motion picture industry for the past ten years, the last two and a half of which were spent in the capacity of Associate Editor of Screen Opinions, severed her connections with that organization early in March to become a member of American Film Company's publicity department.

Announces Sale of Western Films

The American Film Company announces that it has sold to the Crescent Film Company of Indianapolis, for the state of Indiana, the distribution rights for the series of ten 2-reel reconstructed westerns which star Jack Richardson, Frank Borzage and William Stowell.

A complete line of new paper has been prepared for these 2-reel western features and Crescent announces that they will be placed on the market for early release.

Paramount Releases for Week of May 22

Elsie Ferguson in "Sacred and Profane Love," a picturization of Arnold Bennett's stage success, and "Too Wise Wives," a Lois Weber production, are scheduled for release by Paramount on May 22. "Sacred and Profane Love" is Miss Ferguson's first picture since her appearance in the play on Broadway last year and her subsequent tour of Europe. It was adapted by Julia Crawford Ivers. William D. Taylor, directed. In the supporting cast are Conrad Nagel, Thomas Holding, Helen Dunbar, Winifred Greenwood, Raymond Brathwayt, Clarissa Selwyn, Howard Gaye, Jane Keckley, Forrest Stanley, Barbara Gurney and Guy Oliver.

In "Too Wise Wives," Mrs. Weber has made a picture for women. Claire Windsor is the leading woman. Phillips Smalley, Mona Lisa and Louis Calhern are the other principals. It is a story of a woman who was unfaithful to her husband in thought, but drew the line at the actual misstep.

Alice Lake Film

"Over the 'Phone" is the communicative title of Alice Lake's new Metro picture, a screen version of a story written expressly for her by Arthur Somers Roche. Wesley Ruggles, who directed Miss Lake in her two preceding special productions, also handled the megaphone in this picture. It was scenarioized by Edward Lowe, Jr.

Takes Company to Yosemite Valley

Norman Dawn, directing Eva Novak in "Wolves of the North," took the company to the Yosemite Valley recently for the purpose of filming an avalanche. The story is by Mr. Dawn, the scenario having been developed by Wallace Clifton. Miss Novak is supported by Herbert Heyes and Barbara Tennant.

DOUBLE-CROSSING, MIRACULOUS ESCAPES, IDENTITY SURPRISES

All these are found in "The Last Door," a Selznick picturization of a clever story, in which Eugene O'Brien is a chivalrous crook and Martha Mansfield an attractive heroine

Dozen First Nationals on "Ways" in Great Production "Clean-Up"

An even dozen First National attractions are included in a big production "clean-up" involving as many producing units in the East and the West. Three of these were started last week, four are in the middle stage of completion and five are at the winning point.

The new ones are "The Wonderful Thing," a Joseph M. Schenck production starring Norma Talmadge under direction of Herbert Brenon; "Man's Game," a Katherine MacDonald production featuring Miss MacDonald under direction of J. A. Barry; "Slippy McGee," an Oliver Morosco production featuring Wheeler Oakman under direction of Wesley Ruggles.

Charles Ray Constance Talmadge and Anita Stewart are among the stars who are winding up work on their features. Mr. Ray, besides playing the star role, is directing "The Barnstormer," by Richard Andre, and has been engaged on it for six weeks; Miss Talmadge's vehicle is "Woman's Place," a Joseph M. Schenck offering written by John Emerson and Anita Loos and directed by Victor Fleming; "The Price of Happiness" is Miss Stewart's latest appearance under the management of Louis B. Mayer, the director being Edwin Carewe.

"The Half Breed," first of the Oliver Morosco productions, with Wheeler Oakman in the title role and Charles A. Taylor its director, is the fourth in the list of pictures nearing the laboratory stage, while the fifth is John M. Stahl's special, "The Child Thou Gavest Me," with an all-star cast, including Lewis Stone, William Desmond and Barbara Castleton. Mr. Stahl is personally directing the story, which was written by Perry N. Vekroff and is to be presented on the First National program by Louis B. Mayer.

Charlie Chaplin is i nthe midst of "Vanity Fair," which, like "The Kid," was written by the comedian and has him for its star and director. Edna Purviance and an exceptional cast are working with him. "Serenade," the R. A. Walsh production, in which Mirian Cooper, George Walsh, Joseph Swickard and others are to be seen, is another one at its working "peak," while Mr. and Mrs. Carter DeHaven are in the fourth week of "My Lady Friends," under direction of Lloyd Ingraham.

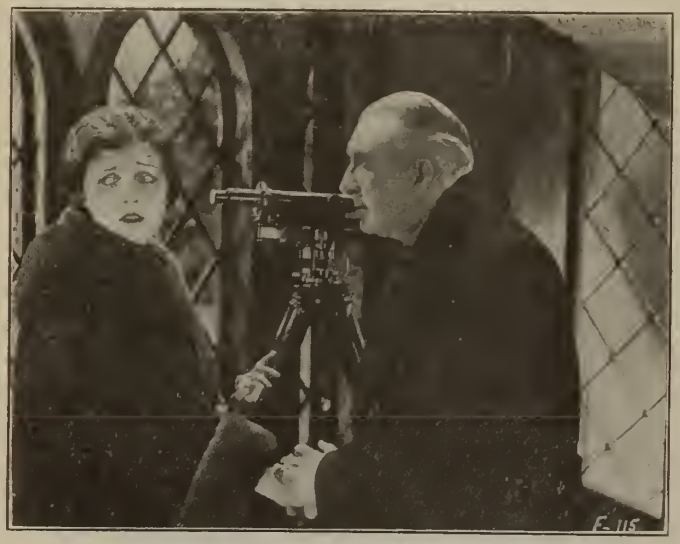
Hope Hampton, in the Hobart Henley production of "Star Dust," also has passed her fourth week of work. This story, which Mr. Henley is directing, is one of the most ambitious efforts of Fannie Hurst and has been classed by readers of the Cosmopolitan magazine, in which it appeared, as the equal of her "Humoresque." It is the tragic romance of an actress, with the stage as a background rather than as a dominating factor.

New Calhoun Vitagraph Film

Alice Calhoun has begun a new Vitagraph production to succeed "Closed Doors," recently completed and now nearing release. It is called "Peggy Puts It Over" and is based on an original story by G. Burr-Lynner, with the continuity by C. Graham Baker and Harry Dittmar. G. V. Seyffertitz, who directed Miss Calhoun in "Closed Doors," is in charge of the new production.

A great proportion of the scenes in the new production are laid in a small country town, and to obtain the rural settings Miss Calhoun and her supporting company are now in Saugerties, N. Y. Included in the cast are Edwin Langford, who plays opposite the star; Leslie Stowe, Charles Mackay, Max Sunday, Dick Lee and Helen Lindroth. In addition there are a number of smaller roles and any number of smaller town types.

Although the play is more or less rural in its environment, Miss Calhoun's role is not of the country mouse type. On the contrary, she is portraying a young college graduate, up-to-the-minute in athletics, full of the joy of living and perfectly able to take care of herself or anyone else.



SHE MEASURES UP TO MY IDEA OF A WOMAN

Says Alec Francis of Naomi Childers, after operating the surveyor's transit in "Courage," a Sidney Franklin-First National attraction

"White Eagle" Is Ruth Roland Film

Ruth Roland's next appearance in a Pathe serial, following "The Avenging Arrow," her current release, will be in another chapter play abounding in western atmosphere. "White Eagle" is the appropriate title selected from several hundred suggestions, and with its alluring appeal is expected to prove one of the star's greatest triumphs.

"White Eagle" is now in the course of production at the Hal Roach studios. It is being directed by W. S. Van Dyke, whose work is well known to exhibitors through "The Avenging Arrow" and "Daredevil Jack." The story was written by Val Cleveland, and is one in which the Indian element is strongly played. Earl Metcalf is leading man.

Antonio Moreno Making Picture

Antonio Moreno is at work on his new Vitagraph production at the Hollywood studio. It is an English story, said to be full of action, based on the original story by William Garrett called "The Secret of the Hills," published by Jarrold's, London, and is being made under the direction of Chester Bennett. Lillian Hall, a pretty little English girl, who has been playing leading roles in this country for the past two years, is Mr. Moreno's leading woman.

Dexter in Cast

Elliott Dexter has been added to the cast of George Fitzmaurice's Paramount production of "Peter Ibbetson," which already has Elsie Ferguson and Wallace Reid as stars. When the cast for this picture is complete it will contain several of the best known players in motion pictures.

Chosen for Part

Montague Love has been chosen to play the part of Col. Roger Ibbetson in George Fitzmaurice's Paramount picture, "Peter Ibbetson," co-starring Elsie Ferguson and Wallace Reid. The part is the one Lionel Barrymore originated in the stage production of DuMaurier's book a few years ago.

"Blue Friday"

Conventional superstitions are the basis of the new Capitol Comedy, "Blue Friday," from the pen of Kingsley Benedict, that Goldwyn has scheduled for immediate release. The leading male role is in the hands of George Bunny. Estelle Harrison has the leading feminine part.

Zerner Handling "Invisible Web"

The Zerner Film Company, of 729 Seventh avenue, New York, has secured Greater New York and New Jersey rights to the state right production, "The Invisible Web," which is described as a mystery drama.

Baltimore

The seventh anniversary of the Bridge Theatre, Edmonson avenue at Pulaski street, was celebrated by that playhouse during the week of May 16, by having special music and an especially arranged program of feature pictures for the week. This house has been successfully conducted under the management of Louis Schlichter since it opened. All the women who attended throughout the week received souvenir fans.

* * *

An ordinance has been introduced in the City Council of Baltimore City asking permission for the Ideal Theatre Company to build a moving picture theatre on the north side of Thirty-sixth street near Roland avenue. Plans are being drawn up.

* * *

Lubin's Theatre, 404-6 East Baltimore street, one of the historic moving picture theatres of Baltimore, being one of the first constructed in that city, was sold to the Baltimore Theatres Company, of which James J. Tyler is president, on Saturday, May 14, for $100,000 according to the stamps, by Samuel E. D. Stuart and wife, the deed being filed in the Record Office. The Baltimore Theatres Company has recorded a deed by which this theatre is conveyed to the People's Theatre Company, which was recently incorporated with $300,000 capital, of which Mr. Tyler is also president. Lubin's will be operated by this company and improvements and renovations will be made to cost approximately $50,000. The price paid by the People's Theatre Company for the property was $155,000 according to the stamps.

* * *

J. M. Shellman, who has acted as correspondent for the "Moving Picture World" for five years and is a member of the reviewing staff of this paper, who is also moving picture editor of the Baltimore Sun, has been appointed advertising manager of the Century Theatre, Baltimore, by Charles E. Whitehurst, president of the company. Mr. Shellman says he will continue to do all the work he has been doing as well as the new work, but will reserve the right to sleep once in a while.

Designed from English Castle

Dominey Hall, the scene of much of the dramatic action of "The Great Impersonation," George Melford's production for Paramount, promises to be one of the most interesting sets constructed for the picture, according to reports.

The scene was designed from photographs of an actual castle in Norfolk, England. The setting is the combined work of Art Director Max Parker, Rudolph Bylek, technical director for the Melford company; Glen Dunaway, scenic artist, and Howard Wells, property head. The story was adapted by Monte Katterjohn from E. Phillips Oppenheim's novel. James Kirkwood plays the feature dual role.

New McLean Comedy

Final cutting and editing was commenced this week on "One a Minute," Douglas MacLean's next Thomas H. Ince comedy scheduled for Paramount release at an early date. Ince is in active charge of the work and is being assisted by Louis Milstone. "One a Minute" is a humorous satire on the patent medicine trade, adapted to the screen by Joseph Franklin Poland from the stage play of the same name by Fred Jackson. Marion DeBeck is cast in the leading feminine role.

Work Progressing at Culver City

Director Reginald Barker and Clifford Robertson, Goldwyn casting director, have completed the cast for Mr. Barker's next production, "The Poverty of Riches," an original screen story by Leroy Scott, according to word from Culver City.

E. Mason Hopper is scheduled to wreck a Los Angeles street car for the Mary Roberts Rinehart original screen story, tentatively called "The Glorious Fool." Will Rogers is hard at work, under the direction of Clarence Badger, making the picturization of Edward E. Kidder's comedy, "A Poor Relation." Director Frank Lloyd is working on Katherine Newlin Burt's original photoplay, "The Man from Lost River."

Dramatic Critic of South Praises First National Films

Drawing a lesson from Thomas A. Edison's questionnaire, Dudley Glass, of the Atlanta "Georgian," a well known dramatic reviewer in the South, puts the motion picture forward as a salient factor in the education of the nation's youth—and declares its good qualities so far overshadow its power for evil suggestion that the latter phase makes no lasting impression on the juvenile mind.

Coming almost simultaneously with Governor Miller's censorship bill, Mr. Glass' opinion presents a message of considerable value to picture interests, educators and legislators, wherever censorship exists. It is of particular significance, because Mr. Glass for many years was of that school of dramatic critics who failed to see any artistic or educational merit in pictures, past, present or future.

Seizing upon Edison's caustic criticism of educational methods and institutions, following the inventor's quiz of college men, Glass, speaking through a fictitious character, conferred the degree of letters upon the screen, citing Norma Talmadge pictures and "Passion," Associated First National attractions, as examples of the educational value of the screen.

"The 'movies' are educating children in geography these days. The kids may go to see Norma Talmadge, but there's nearly always a glimpse of some street in Calcutta or a rubber plantation in South America which gives them an idea that sticks. And when there's a feature picture with a foreign setting it teaches more real geography than six weeks with a textbook. There's history, too, in the foreign pictures. One visit to 'Passion' gave my kids a finer idea of the way people looked and acted in the period of the French Revolution than eleven chapters of history, and that picture in which Francois Villon and Louis XI. were leading characters was worth a whole book."

"The Rider of the King Log" Enthusiastically Applauded

The Associated Exhibitors production, "The Rider of the King Log," was enthusiastically received by a distinguished audience at the special premiere showing in Aeolian Hall, New York City, under the auspices of the Maine Society of New York. Fifteen hundred invited guests, most of them natives of the state in which the picture was taken, applauded time and time again through the showing of the picture and at the conclusion registered the strongest sort of approval.

Many exhibitors from the metropolitan area who attended the showing stated that the Associated production was one of the best box office pictures of the year and the audience generally agreed that it would be difficult to find a better picture of the great outdoors. The work of Frank Sheridan, Richard Travers, Charles Slattery, Irene Boyle and others in the cast was highly commended.

Governor Percival Baxter, of Maine, made a special trip to New York with members of his staff and a party of friends to attend the showing. The picture had been shown to members of the Maine Legislature and reports of it had aroused the interest of the chief executive. At the conclusion he said that he was delighted with the picturization of the beauties of Maine and with the strength and truth of the characters presented.

Holman Day, the author, gave an entertaining account of his work in supervising the making of the picture. He said he was insistent upon one thing, and that was definitely registering on the screen the story as he had written it. He was delighted with the faithful manner in which it had been produced and said that the final touch in carrying it to a successful conclusion was that it would be released through Associated Exhibitors.

Snow Imprisons Picture Company

Snowed in, prisoners for a week in their cabins high in the mountains, William Duncan, Edith Johnson and their troupe of fifty players have just finished exterior scenes in the Big Bear Lake Country of California, where they were filming "Where Men Are Men."

The storm isolated the company at the summer hotel and camp engaged for the troupe and native guides and dog teams brought supplies to them, the only means of transportation from the nearest village to the location.

After six days as prisoners of the snow the sun came out strongly, and in the course of two days more the company was enabled to resume shooting.

Reid in the East; Begins on New Film

Wallace Reid has arrived in New York to begin work as one of the stars in George Fitzmaurice's Paramount picture, "Peter Ibbetson." Elsie Ferguson will co-star.

This is Reid's first visit to New York in several years and will be the first picture he has ever made for Paramount in the East.

On his arrival a reception was given him in the home office by Paramount officials, and he was also given a hearty greeting at the studio.

Thoman Meighan in New Picture

"White and Unmarried," Thomas Meighan's next Paramount release, is declared by Famous Players' officials to be one of this star's best pictures, and, in view of Mr. Meighan's popularity, is expected to prove one of the biggest "money pictures" this star has made in some time.

The scenes are laid in New York and Paris, and Meighan is seen in the role of Billy Kane, a crook who reforms when he inherits a fortune. The picture was directed by Tom Forman, who staged "The City of Silent Men," a recent Meighan success. Opposite the star is Jacqueline Logan.

A screen version of David Belasco's famous play, "The Heart of Maryland," is scoring a great success at the Rialto.

This thrilling story of the struggle between the North and South is too well known to require repetition.

The production and cast are exceptionally good, and the picture is certainly one of the best that has been shown here.

Catherine Calvert, a remarkably handsome girl, presents a most picturesque and attractive appearance as the patriotic young Southerner, Maryland, and her performance is admirable throughout.

Crane Wilbur, who is very popular in this city, gives fresh proof of his histrionic excellence by the natural and manly manner in which he plays the hero. The remaining characters, down to the very smallest one, are in competent hands.

The fact that the picture was filmed in Maryland and is an accurate reproduction of the localities in which its story is laid imparts to it an extra charm.

THE SAN FRANCISCO BULLETIN.

Viola Dana in "Match Breaker"

"The Match Breaker," a story from the pen of Meta White, soon will find its way to the screen with Viola Dana in the stellar role.

Announcement of the purchase of this story has just been made by Metro, along with the statement that this will be the first Dallas Fitzgerald production under the newly adopted unit system of production.

Jack Perrin, who will play opposite Miss Dana, will have the part of a rich young society beau brummel.

To Show Picture "Navy in Action"

The Associated Motion Picture Advertisers, Inc., has been asked to sponsor a special showing to be held in this city of "Our Navy in Action" by Secretary of the Navy Denby as the new Cabinet officer's first official act along these lines The picture promises to be one of the most realistic film records ever shown of the activities of the fleet in actual practice, it is stated.

Victor Shapiro, Major O'Mahoney and Wells Hawks were appointed a committee to handle the showing at the weekly meeting of the A. M. P. A. at the Cafe Boulevard May 12. They will arrange for a theatre to hold the showing and for a program to fill out the bill, as the Navy feature is only two reels. Efforts are being made to have the showing held before May 30.

Filming Finished

Cosmopolitan Productions announces the competion of what it terms a remarkable picture, "Boomerang Bill," from the story by Jack Boyle in the Cosmopolitan Magazine. Lionel Barrymore plays the title role in this picture of a unique underworld character.

The next production that Tom Terriss, director of "Boomerang Bill," will direct for W. R. Hearst will be "Find the Woman," from the famous story by Arthur Somers Roche.

Pathe Has Fine Short Subjects Scheduled for May 29 Release

A promising array of features is announced by Pathe Exchange, Inc., which have been scheduled for release May 29. An important release for the week is the next of the series of "Adventures of Bill and Bob," entitled "Outwitting the Timber Wolf."

Like previous offerings of the series, this one abounds not only in thrills, but also in beautiful outdoor scenery, and a real vein of comedy. The haunts of the wolf in the timberlands are brought out and the actual trapping is seen, as well as Mr. Wolf, carried triumphantly back to camp.

"Mid-Air" is the title of episode five of the new George B. Seitz serial, "The Sky Ranger," in which Mr. Seitz co-stars with June Caprice. The current release of "The Avenging Arrow," the Pathe serial starring Ruth Roland, is the twelfth episode, "The House of Treachery." "Save Your Money" is the title of the forthcoming Hal E. Roach comedy featuring "Snub" Pollard, who is assisted in his funmaking by Marie Mosquini, "Sunshine Sambo" and the entire staff of Hal Roach comedians.

An interesting and entertaining selection of subjects is included in Pathe Review No. 105, the current issue of the screen magazine. "The Newest Thing in Picture Printing" shows the rotogravure pressrooms, of the New York Times where the pictorial section goes through the different stages for the Sunday supplement. "The Mystery of Irving-Power' is a remarkable study of actual bird flying filmed by the Novagraph slow-motion camera. "In the Silly Summer Time" is the current Capitol Travelaugh by Hy Mayer; and "The Straw Men of Africa" is a Pathecolor presentation of an ancient industry of Tunisia.

Eastern Studio Begins to Take Aspect of Western Film Centre

With the arrival of Wallace Reid in New York to play the part of "Peter Ibbetson" in Du Maurier's story, which will be produced for Paramount by George Fitzmaurice, the company's Eastern studio, it is said, has begun to take on the aspect of Hollywood, Cal., as far as screen personalities go. No fewer than six persons who have been working on the coast until recently are now in New York.

Tom Forman, who is directing Thomas Meighan in "Cappy Ricks," and Agnes Ayres, leading woman in this picture, are two recent arrivals at the Long Island studio. Jeanie Macpherson, Cecil B. DeMille's scenario writer, who has just returned after a ten weeks' stay in Europe, is spending some of her time in New York before she goes back to California. One of her coworkers, Olga Printzlau, who does continuity writing for William De Mille, also has been in the East for more than a month.

Elliott Dexter, who will take a prominent part in "Peter Ibbetson," is a recent arrival from Hollywood, and Thomas Meighan, who has just completed "The Conquest of Canaan" and has started on "Cappy Ricks" came from the Coast to make these pictures. Elsie Ferguson also came from the Lasky studio following the completion of her picture, "Sacred and Profane Love" and recently made "Footlights," a Rita Weiman story at the Long Island studio.

Makes Contract for Ten Pictures

The Blackstone Features of Chicago announces that it has contracted with the American Film Company for the series of ten reconstructed 2-reel western dramas for distribution in Northern Illinois and Northern Indiana.

Frank Borzage, Jack Richardson and William Stowell are featured in this series which it is planned to put on the market within a short time.

Heavy Bookings Been Received

Reports, it is stated, from exhibitors throughout the country disclose the fact that the reconstructed features released on the state rights market by the American Film Company are filling the bill.

Heavy bookings are said to have been received by the various exchanges handling these features in which Mary Miles Minter, William Russell and Helen Holmes did some of their best work on the motion picture screen.

"Face of World" Is Now Completed

Irvin V. Willat, among the cleverest of all the present day independent motion picture producers, whose first two pictures for Hodkinson release, "Down Home" and "Partners of the Tide," have, it is said, proven successful both from a box office and artistic standpoint, wires from the West Coast to the home office of the W. W. Hodkinson Corporation that "The Face of the World," his third independent production is practically completed.

He goes on to say that he will stake his reputation that "The Face of the World" will offer to the picture patrons of America an entirely new variant of thrill, for it is said that it represents his greatest achievement thus far.

"The Wild Goose" Heavily Booked

"The Wild Goose," the Cosmopolitan Production, which, it is stated, did excellent business at its pre-release showing at the Rialto Theatre, New York, during the week beginning May 8, has been booked by all the Keith-Moss-Proctor theatres in Greater New York.

"The Wild Goose" is a screen adaptation of the well known novel by Gouverneur Morris, famous American writer. The scenario was written by Donnah Darrell. Albert Capellani, who directed "The Inside of the Cup," directed "The Wild Goose."

SCENE FROM "THE WOMAN GOD CHANGED"

A Cosmopolitan production adapted by Doty Hobart from the story by Donn Bryne and directed by Robert G. Vignola. It's a Paramount picture

Prints of "Day with Jack Dempsey" Are Now Ready in Pathe Exchanges

One hundred prints of the Pathe special, "A Day with Jack Dempsey," the only picture of the heavyweight champion in actual training for his championship bout with Georges Carpentier, are now in the Pathe branch offices or are on their way. Within a couple of days, another 100 prints, completing the quota of 200 established by Pathe, will be on their way throughout the country, from the Pathe laboratory in Bound Brook, N. J.

No picture Pathe has ever released has aroused the enthusiasm of showmen throughout the entire land as has "A Day with Jack Dempsey," it is said. Bookings without sight at prices virtually unheard of for single reel features, have been made in great numbers in every Pathe branch.

Even the optimistic ideas entertained by the Pathe executives with regards to the amount of business that should be done by the Dempsey special, seem certain to be moderate when the total has been registered.

A tie-up with nearly 400 newspapers of the country has been effected. A story with the film title will appear in many of the nation's leading dailies, which will add perceptibly to the tremendous publicity Dempsey will receive between now and July 2.

Pathe has decided to make no reservations with regards to bookings on the Dempsey special. It is a case of "First come, first served."

In a statement issued last week. Jack Dempsey made it very specific that the Pathe feature is absolutely authentic and exclusive, and that no other picture will be made of himself in actual training for Carpentier.

"I have given Pathe exclusive rights to the only picture that will be made of myself, while preparing for my coming bout with Carpentier," said Dempsey. "No other training pictures are authorized and none will be before the fight."

Every facility for properly exploiting the Dempsey feature will be offered exhibitors by Pathe. A distinctive lobby display will be issued with other material, as well as a set of black and whites, a slide and a press sheet.

Finishes Filming "Boomerang Bill"

Photographing of "Boomerang Bill," a Cosmopolitan Production, has been completed at International Film Studios, and the director, Tom Terriss, is now engaged upon cutting the production. The picture, in which Lionel Barrymore plays the title role, was adapted by Doty Hobart from a story by Jack Bole, author of the "Boston Blackie" stories. It is a tale of the underworld and of the great sacrifice made by a notorious crook for the girl he loves. Marguerite Marsh plays the leading feminine role.

New Moss Combination Theatre Using Many Selznick Pictures

Those interested in the general amusement business in New York City are watching with interest the progress which is being made by the B. S. Moss interests in establishing their beautiful new Coliseum Theatre at 181st street and Broadway. The Coliseum is easily one of the finest theatres in the United States, despite the fact that it has been erected in a purely residential community and far uptown in New York.

At the Coliseum the Moss people are using the best of everything they can get. There are not so many acts of vaudeville, but they are all high class, coming directly from the vaudeville theatres farther downtown. The pictures are all of the special feature variety, being accompanied with the kind of scenics and news reels which are used in the large picture theatres.

The Moss people are buying from practically all of the producers in their efforts to get the best, but the Selznick product is being used almost in its entirety. Eugene O'Brien, Selznick star, has made a number of personal appearances at the theatre in conjunction with the showing of his "Broadway and Home." More recently Elaine Hammerstein in "The Miracle of Manhattan" was the chosen feature. Both were enthusiastically received.

Having Completed "Camille," Nazimova Comes to New York

Nazimova has arrived in New York, according to an announcement issued from the home offices of Metro Pictures Corporation. The Russian star left Hollywood recently following the completion of "Camille," her latest screen production.

While in the East Nazimova will confer with her husband, Charles Bryant, regarding plans for the future.

Altogether Harmonious

The fact that "Camille" is the star's last production for Metro has arisen merely out of Metro's desire not to interfere with her ambition to produce hereafter only photoplays of the magnitude of "Camille." In appreciation of Nazimova's genius and her splendid spirit of co-operation with Metro both in matters relating to the production and release of her pictures, the company had decided to waive all contract rights to control her screen plays.

"Camille" is the forerunner of several big productions Nazimova has in mind. This picture version of the classic drama by Alexandre Dumas, the younger, is elaborate in the extreme, it is said, and has been, in the matter of customs and staging, brought up to date. In preparing the scenario, June Mathis, who also wrote the script for Rex Ingram's "The Four Horsemen of the Apocalypse," has held faithfully to the play, but so arranged the scenes and settings that "Camille" appears as a drama of today.

Heading the cast in support of the star in Rudolph Valentine, whose performance of Julio in "The Four Horsemen of the Apocalypse" brought him overnight into the foremost ranks of screen actors. He appears as Armand in the Dumas' play.

Brisbane Writes Editorial on Cosmopolitan's "The Wild Goose"

The pre-release showing at the Rialto Theatre, New York, of "The Wild Goose," a Cosmopolitan Production, inspired Arthur Brisbane, the well known editor of the Evening Journal, to write the following editorial entitled "The Wild Goose—Goodness Pays":

"To see a thing clearly and describe it simply is the highest literary art, according to a great authority.

"Try it some time on YOURSELF, and with a moving picture.

"Study some pictures, then sit down and see in how FEW words, how VIVIDLY and ACCURATELY, you can tell what it is that you have seen.

"In these days of much reading there are many that live comfortably simply because they are able to see more or less clearly and describe more or less simply and interestingly.

"The story about 'The Wild Goose' written by Gouverneur Morris, one of the best writers of the country, now made a picture at the Rialto Theatre, gives you an interesting chance to try on yourself the experiment of seeing and then DESCRIBING.

"'The Wild Goose' gives a particularly good opportunity to judge your ability to SEE, REMEMBER and DESCRIBE. And incidentally it is a very GOOD PICTURE, and it tells with unusual power the old story that it pays to behave, and NEVER pays to do the other thing.

"A young artist marries. He goes away for a while to work. Another man comes along. The other man and wife go away. A prosperous friend, more unselfish than usual, decides to bring about a reconciliation, and he does it. His method of killing the villain is most striking; you would not like to try it.

"The wild goose as you know is a peculiar goose in one respect. When the mate dies he or she never gets over it. The one left behind mopes and mourns, and comes back every year to look at the mildewed remains of the old nest, and by and by dies of grief.

"That's very sad, but on the whole, not such a bad thing for the wild goose. For when a wild goose married, he knows it is for life, and he makes the best of it.

"Some 'movie critics' have said that 'The Wild Goose' tells a very old story. So it does. So does everything worth seeing, hearing or reading. Love, faithfulness, wickedness, hope and fear are all old.

"A play, a book, a sermon, can do three useful things, in fact four. First, make you THINK. Second give you INFORMATION. Third give you PLEASURE. Fourth, MAKE YOU BETTER.

"'The Wild Goose' is a GOOD sermon, and, judging by the news as we read it, it is a sermon that many Americans, males and females, need.

"There are in this country too many geese that lack the faithful domestic quality of the wild goose. They don't even wait for the partner to die, but hop out and build another nest, sometimes several of them in several flats, before the original nest really got started.

"Two gentlemen in New York whose names begin with 'S' should see 'The Wild Goose' at the Rialto Theatre.

"Of all the things he ever wrote, Gouverneur Morris never wrote anything more earnestly than this. See it."

FEDERATED
FILM EXCHANGES of AMERICA, INC.

HAVE PLACED AS
THE SLOGAN OF

"Class" in Two-Reelers

HALLROOM BOYS
COMEDIES

Featuring SID SMITH

United Artists Secures "Carnival," Produced Abroad by Harley Knoles

United Artists Corporation added another big special feature to its list of releases this week when contracts were signed for the distribution of "Carnival," the Harley Knoles production which was made in Europe by Mr. Knoles and an American staff. For weeks there has been much speculation regarding the distribution of this production, which is making a hit in European cinema centers and which is claimed to be one of the most spectacular films ever brought to America. Hiram Abrams will announce the definite release date—probably in June—upon his return from California next week.

Harley Knoles, who produced the picture, is one of the best known American producers and has been associated with many of the leading companies. He personally brought "Carnival" to this country and negotiated for the American and Canadian distribution.

"Carnival" is one of the biggest productions so far made in Europe, spectacular in every sense of the word. The story is modern and laid in Venice during Carnival time. Matheson Lang, the well-known Shakespearean actor, plays the leading role.

During six weeks, while Mr. Knoles has been in America, there has been very spirited competition for the distribution rights of this production. Several of the largest film companies signified their desire to secure the picture, and it was only after extremely careful consideration that Mr. Knoles decided to accept the proposition of United Artists.

Although the picture has only been seen in this country by a limited number of film executives, it has been the consensus of opinion that the production is among the best that has been brought here. It is a foreign picture only in the sense that the picture was made on the other side. Mr. Knoles produced the picture with an American staff of assistants and its every detail is well up to the best that has been made in America.

The picture is scoring a big success in England and is declared by the English film reviewers and the English amusement lovers to be "the greatest masterpiece ever screened in this country, not excluding any of the great American masterpieces which were heralded abroad with similar distinction. No, not even America has produced anything to equal 'Carnival.'"

"'Sunset' Jones" Still Going Big

The American Film Company announces that "Sunset Jones," being distributed by Pathe and which features Charles Clary and Irene Rich, is still going big and being favorably received in all parts of the country.

Exhibitors who have never been able to use western pictures find this a suitable subject because, while having plenty of stimulating action, it is not rife with the heavy melodramatic action that characterizes the ordinary western feature and consequently cannot be presented to all classes of audiences.

June Release of American Company

"Youth's Melting Pot," adapted from "Youth's Endearing Charm," is announced as the June release of the reconstructed features published on the state rights market by the American Film Company.

Mary Miles Minter is the star of this production, which has been thoroughly re-edited and retitled. Some very fine new paper and a comprehensive campaign sheet have been prepared and a new musical background arranged.

Army and Navy Are Now Using Synchronized Music Scores

The boys in the United States service are to have the very best music obtainable for their motion picture entertainments. Synchronized Music Scores have penetrated into the stronghold of the United States Army. The Music Score Service Corporation, 1600 Broadway, New York, distributors of Synchronized Music Scores in the metropolitan territory, has received signed contracts covering the installation of their service in Camp Dix, Fortress Monroe, and Camp Eustis, Va., Camp Meade and Camp Franklyn, Md.

Quick to appreciate the value of music properly synchronized, W. P. Wooldridge, director of the army motion picture service, in signing contracts for the six eastern camps, paves the way for what will doubtless mean Synchronized Music Score Service in all the camps of the United States Army.

Lieutenant O'Reilly, director of United States Navy Motion Picture Service, and stationed at the United States Navy Yard, Brooklyn, New York, has arranged for a demonstration of the value of Synchronized Music Scores on Friday night, May 20, when a special showing of Paramount's "City of Silent Men" will be screened to the accompaniment of a Synchronized Music Score prepared by Dr. Hugo Riesenfeld. The navy yard officers and their families and friends have been invited to attend this special event, which will take place in the Navy Yard Theatre in Brooklyn.

Appreciating the fact that motion pictures have done much for music, and that music once thought of little importance in the successful conduct of a picture theatre, has now taken its place with the screen feature, Music Score Service Corporation, in announcing the new Synchronized Music Scores, brings to light the most modern development in the motion picture art and industry. This enterprising company has had prepared full orchestra scores on all important features released on and after May 2 of the present year.

The music score rental service removes the one obstacle that exhibitors have had to combat in their desire to meet the great public demand for good music. Every picture theatre can now offer its patrons the same high standard and delightful source of entertainment from a musical standpoint that it does from a film standpoint.

Ince's "Mother o' Mine" Has Striking Los Angeles Review

Presented to a representative and wholly unbiased audience in a special preview at the New Symphony Theatre, Los Angeles, this week, "Mother o' Mine," Thomas H. Ince's forthcoming special production for Associated Producers, Inc., was received with enthusiasm and gave every indication of becoming a box office and popular success equal to "Lying Lips."

The audience was a typical gathering of patrons of the popular Los Angeles playhouse, "Mother O' Mine" having been put on with no preliminary announcement. The power of the drama made a visible impression upon the packed house, as did the tensity of the startling situations, the excellence of the character portrayals and the remarkable skill with which the suspense and doubt have been maintained until the final hundred feet of film. Applause greeted the artistically striking interiors of the "Holland Theatre," while the scenes in the deathroom of a penitentiary were very realistic.

An intensive publicity and exploitation campaign has been set in motion by the Associated Producers exploitation forces and is scheduled to break throughout the country coincident with the release of the Thomas H. Ince feature on June 5.

Ben Turpin Series Planned for Associated Producers

Included in the activities mapped out by Mack Sennett for the ensuing twelve months are plans for a Ben Turpin series to be released by Associated Producers, Inc. The hero of "A Small Town Idol" will be disclosed in perhaps twelve two-reel fantastic comedies in which his genius will be revealed from as many angles as he has direction of vision.

Already Started

The first of the series is well under way and will be ready for release by Associated Producers in the near future. Mal St. Clair is directing it under the supervision of Sennett. Included in Turpin's support are Phyllis Haver, Harriet Hammond, Billy Bevan and George O'Hara.

Still another company headed by Charlie Murray is at work on a lively two-reel comedy under the direction of Roy Del Ruth. Included in this company are Kathryn McGuire, Jack Richardson, Kalla Pasha, Albert Cooke and Marvin Lobak.

Middle West Gives Miss Young Welcome

Announced by press and public long before her arrival, Clara Kimball Young, the Equity star, has conquered the principal cities of the Middle West. After an absence of years from most of the cities she is now visiting, the star of "Hush" and "Straight from Paris" has come back for a flying trip and has literally laid siege to the hearts of the inhabitants, who have showered many honors upon her.

In a series of receptions, "Captivating Clara" has passed from one city to the next, leaving a trail of enthusiasm such as the industry has never yet known, it is said. Beginning with Pittsburgh and hurrying on through Detroit, Milwaukee, St. Paul, Duluth, Minneapolis, Des Moines, Omaha, Kansas City and St. Louis, her visits, brief as they were, were the subject of feature headings in the press and an absorbing topic of conversation. Welcomed with all civic honor, the Equity star invaded each city with the pomp of an ambassador.

Hillyer with Ince

Lambert Hillyer, noted author, scenario writer and director, who made his film debut as a cameraman with Thomas H. Ince in the old days of Inceville, is to return to the Ince studios after an absence of more than two years, to direct a Thomas H. Ince Special for Associated Producers' distribution, "Lucky Damage," a drama by Marc Edmond Jones. Active production may commence inside of a month. An all-star cast will be featured and it is expected that Henry Sharp will be assigned to the photography.

Joins Sennett

Lowell Sherman, noted stage and screen actor, has been engaged by Mack Sennett to appear in dramatic screen productions. Sherman left last week to join the Sennett studios on the West coast.

"The Highest Law" for Memorial Day

With Memorial Day approaching reports from the Select branches throughout the country prove the interest in "The Highest Law," the latest Selznick Abraham Lincoln picture, as a special holiday attraction. Many contracts for the exhibition of the feature during the week of May 29, which includes Memorial Day, have been signed and many exhibitors who have booked the attraction are preparing to put the picture on with its complete accompaniment of prologue and special music.

The Park Theatre, Boston; the Pantages Theatre, New Orleans, and the Garden Theatre, Muskegon, Mich., are three of the houses which are already arranging to give the feature a big play during the holiday week. All Select branches are booking the feature for a record showing.

To Play Features

Another bathing beauty has forsaken slapstick comedy for feature productions. Harriet Hammond, whose beauty has adorned the Paramount-Mack Sennett Comedies, will play an important role in the Paramount picture which Roscoe Arbuckle is now producing, "Should a Man Marry?"

This production will have two former Sennett girls, as Mary Thurman, formerly with the comedy producer, plays the lead.

"Let Me Explain" Just Completed

"Let Me Explain," a typical Christie farce comedy, has just been completed for early release through Educational Exchanges, to follow the Christie Comedy "Sneakers." The new picture was directed by Scott Sidney, who directed "Mr. Fatima," "Nobody's Wife" and "Red Hot Love," recent Christie successes.

The film has a cast of five players, whose work stands out like real feature action, says Al Christie, who supervised this production.

Lucy Fox Signs with Pathe to Play Leading Parts in Serials

Exhibitors and screen "fans" will be interested to know that Lucy Fox has been signed to play leading parts in Pathe serials. This strikingly beautiful young screen favorite is now working with Charles Hutchison on his new serial, "Hurricane Hutch," of which the celebrated star "stunt" man is the author. It is quite a remarkable cast, the supporting company, besides Miss Fox, including Warner Oland, Ann Hastings, Harry Semels and the new Pathe beauty "find," Diana Deer.

Lucy Fox confesses that Ruth Roland's advice was instrumental in causing her to forsake features for leading parts in serials. Both are ardent devotees of horseback riding and other outdoor physical exercise which fit them for the sometimes strenous action demanded in serial work. Miss Fox's beauty and essential feminine charms seem to belie her possession of these qualities. They were demonstrated recently, however, when she was loaned to Marshall Neilan to play a big dramatic scene with John Barrymore. For twenty minutes Barrymore "threw her all over the place" and she didn't mind it at all.

Miss Fox has appeared with Virginia Pearson in "The Bishop's Emeralds," Mollie King in "Women Men Forget," Alice Joyce in "The Winchester Woman," Harry Morey in "The Flaming Clue" and "The Sea Rider," Constance Binney in "Something Different" and in "The Empire of Diamonds." For work in the last production she went abroad with Leonce Perret and other principals of the company and was entertained in England, France and Spain while devoting nearly eight months to work on the picture.

"Handcuffs or Kisses" Topic Engaging Attention of Public

The forthcoming release of the Selznick picture, entitled "Handcuffs or Kisses," starring Elaine Hammerstein, is being materially helped from the publicity angle by the front-page newspaper stories about a recurrence of the conditions of unrest and insurrection at the Bedford Reformatory for Girls at Bedford, N. Y.

It will be recalled that a year or so ago the inmates of the institution staged a serious revolt, which required a considerable force of police to quell and later resulted in an investigation of the conduct of the institution. "Handcuffs or Kisses," a story by Thomas Edgelow, was written about this time and appeared in Young's Magazine.

Although the tale was purely fiction and romance, it was immediately apparent to all those who read it that the stories being printed every day about the Bedford Reformatory at the time the story was written had had great influence upon Mr. Edgelow, the author. The latest insurrection news item from the institution, it will be recalled, has to do with the escape of ten girls from the place, their run-out being in protest against the methods of a new superintendent whose policies they apparently do not like.

Issues Press Book

What is said to be an artistic press book has been issued by Robertson-Cole Co. for Sessue Hayakawa in "Black Roses," scheduled for release May 20. This is the first of three press books on Robertson-Cole releases to be issued in practically the same form.

The other Robertson-Cole press books to follow the same general style will be on "Beach of Dreams" with Edith Storey and "Cold Steel" with J. P. McGowan, supported by Kathleen Clifford and an all star cast. These also are May releases.

Record Big Bookings on Jone's Pictures

Buck Jones, who for some months past, has been rapidly forging to the front rank of the Fox family of stars, is piling up an enviable booking in advance of each picture's release.

Fox officials are authority for the statement that ever since Jones appeared in "Just Pals," several months ago, in which he scored a big hit, the first run houses of the country have been reflecting his popularity by some of the heaviest advance bookings on the Fox roster.

In the case of "Get Your Man," an offering that will be released late in May, no sooner had announcement of the new production gone to the trade, coupled with the name of Buck Jones, than a noticeable activity on this production began to manifest itself at all the Fox exchanges.

In this picture Jones is supported by such players as William Lawrence, Beatrice Burnham, Helene Rosson and Paul Kamp.

New Pollard Film

"Save Your Money" is the title of the forthcoming Hal E. Roach comedy featuring "Snub" Pollard, who is assisted in his funmaking by Marie Mosquini, "Sunshine Sambo," and the entire staff of Hal Roach comedians. The comedy envolves around both the difficulty of meeting the income tax payments, and the methods of money-grabbing profiteers. An amusing satire on an attempt to solve the income tax blank is performed by Pollard by means of devices about the room and hidden figures on almost every piece of furniture in the house.

New Theatre Opens

The Capitol Theatre, St. Louis, said to be one of the finest in that city, was opened the last week in April with Robertson-Cole's "Good Women." "Good Women" also ran a week, day and date, at the West End Lyric Theatre in the same city. Skouras Brothers own and operate both theatres.

A stirring tale of one of the most interesting periods of American history is told in "The Heart of Maryland," the picture version of David Belasco's famous stage success, at the Rialto Theatre.

The play is filled with action, suspense and dramatic situations, while at the same time there is a vein of humor, which relieves the more tense situations. The film shows all of the big scenes, including the bell tower spectacular, where Maryland clings to the clapper of a swinging bell to prevent it ringing and giving the alarm of her lover's escape.

The settings for the play are particularly interesting, and ring true. Windy Bill Manor, where Aaron Burr was concealed; the Briars, the famous mansion used as General Grant's headquarters during the Civil War, and other historic spots were used in the picture.

SAN FRANCISCO CALL AND POST.

Live News from Everywhere

Buffalo

Bob Wagner has resigned as manager of the Empire State Exchange in the Palace Theatre Building and has accepted the management of the new Star Theatre in Dansville, N. Y., which opened with "The Spenders," a Hodkinson production. Mr. Wagner has been booking pictures for the Star for several weeks. He will reside in Dansville. The Star is said to be one of the most attractive small town theatres in the state.

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The Buffalo F. I. L. M. club has been incorporated at Albany. It was voted to incorporate at the meeting last week, when Bob Wagner's resignation as a member was also accepted.

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No theatre will be built in connection with the mammoth new Hotel Statler on McKinley Square, according to an announcement by Charles W. Mosier, vice president of the company, who said that the theatre plans were not as practical as at first believed. It was originally announced that a large theatre would be built in the hotel, which will rival the Pennsylvania in New York in size.

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R. B. Matson, known in celluloid circles as just plain "Bob," who has been with Select for several years, has joined up with the Buffalo Robertson-Cole exchange. He is covering most of Western New York. H. C. Bissell has been transferred to the Albany territory. Howard F. Brink, local manager, made a tour of the towns on the main line such as Rochester, Syracuse and Utica last week and came home with the bacon.

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The Academy Theatre after two weeks of a summer season of motion pictures and vaudeville has decided to give up the fight. The last show was given Sunday, May 15. The house shows burlesque during the regular season.

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H. B. Dygert, of the Rialto theatres in East Rochester and Fairport, was in Buffalo last week with a broken finger suffered when aiding the volunteer fire department put out a big fire in one of the above towns. Mr. Dygert was in the Queen City of the Lakes on a booking tour.

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George Cook, of the Fox sales staff, has been transferred from the Albany to the Syracuse territory. Pat Rooney has resigned as a member of the Buffalo Fox sales staff George Canty has also resigned. The territory is now being covered by Charlie Johnston, George Cook and Bill Rowell, with District Manager Clayton Sheehan doing a lot of sales work himself throughout the state.

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The Olympic Theatre has changed its policy for the summer to big feature films and vaudeville. In the past the policy has been short subject films and vaudeville. Three instead of four performance are now being given daily.

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Harold B. Franklin, managing director of Shea's Hippodrome and chairman of the publicity committee of the Buffalo Theatre Managers' Association, was in New York last week, arranging some of the preliminary deails for the big benefit to be put on in Elmwood Music Hall, Saturday, June 4, for the starving children of Ireland.

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The Royal Theatre, at Lima, N. Y., has been re-opened by Ralph Flimpton, after being closed for two years.

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A. J. Sardino, owner of the Dooley exchanges in Buffalo and Syracuse, has been ill for over a week in Syracuse and several important deals have in consequence been held in abeyance. Ben Fitzer, of the company, was in Binghamton and territory last week.

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Mrs. White has taken over the Opera House in Watkins, N. Y., formerly owned by Mr. Starkey. Mrs. White also operates the Glen Theatre in the same city.

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Fred Schweppe, manager of the Amusu Theatre in Elmira, N. Y., has inaugurated week run, beginning on Saturday and closing on Friday, after the Western style. He was visited last week by Fred M. Zimmerman, president of Nu-Art Pictures. Mr. Zimmerman also visited Fred Elliott at the Clinton Square in Albany and Doc Hall in Troy.

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John P. McConville and Albert Nathan, the two exploitation men connected with the Buffalo Paramount office, have been transferred, John to Boston and Albert to New Haven. Spencer G. Sladdin, of Boston, and Harry Royser, of New Haven, have come to Buffalo to exploit. Buffalo is one of the few exchanges in the country requiring the services of two publicity hounds.

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George A. Hickey, manager of the Buffalo Goldwyn exchange, has left for the Goldwyn conference on the Pacific Coast and will be absent from the city until June 1. George Schaefer, assistant manager, is keeping things moving during Mr. Hickey's absence.

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D. H. Fink, manager of the Palace Theatre, Schenectady, N. Y., has closed the Palace and will rebuild a new theatre in the same city.

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E. J. Hayes, manager of the Buffalo First National exchange, announces that the Cataract Theatre, Niagara Falls, Charles Hayman, manager, has signed up for the franchise. F. F. Peters, of the Majestic, Hornell, has also joined the franchise army. George Blackmon is rushing in business from a Syracuse territory. H. H. Levy has closed "The Kid" at the Elmwood, Penn Yann and the Regent, Geneva. Charlie Chaplin, in "The Kid," opens a week's run at the Buffalo Shubert-Teck, commencing Sunday, May 29, following an extensive publicity and exploitation campaign by Ben Davis and assistant. Mr. Hayes is in New York this week attending the big First National confab.

San Francisco

Mrs. Olive Grogg and Miss Sylvia Grogg, formerly of Bakersfield, have purchased the College Theatre, Market street, near Seventh. Mrs. Grogg has been identified with the amusement business for years, operating theatres at Bakerfield following the death of her husband, Charles Grogg, a pioneer California exhibitor.

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Dan Markowitz and A. N. Jackson, who conduct several theatres here, have arranged to erect a large house at Geary street and Eighteenth avenue, in the residence district.

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The Alta Slide & Film Co., which has moved from 105 Golden Gate avenue to 111 Golden Gate avenue, the quarters formerly occupied by the Tam Slide & Film Co., which has moved to Third and Mission streets.

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Harry Oviatt, manager of the local branch of the T. W. Chatburn Enterprises, has returned from a business trip to Los Angeles. The first release of this concern, "Madonnas and Men," has been booked into the Strand Theatre.

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Louis Hyman, manager of the All Star Features Distributors, has

THE WAY OF A MAN WITH A CHILD COUNTS WITH THE MAID

In Hugo Ballin's production of "Ave Maria," for Hodkinson release, this chap seems to be an old campaigner, judging from these stills, for he is reaching the woman's heart through the child

returned to his San Francisco headquarters from a trip to Los Angeles, where he installed Hugh Reeny, formerly of Buffalo, as local manager. This concern is meeting with great success in booking the serial, "Son of Tarzan," having placed this in eighteen houses in the San Francisco territory which never before showed a serial.

Sam Y. Edwards, manager of the San Francisco exchange of the Associated First National Pictures, has left for New York to attend a meeting of First National branch managers. His trip takes on added interest in view of the pending negotiations for the taking over of the Turner & Dahnken interests, including First National franchises in Northern California and New York, by Famous Players Lasky. These negotiations have passed the rumor stage and it is a well known fact that they are in progress.

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Following extensive alterations the Majestic Theatre, on Mission street, has been opened as a picture house by Sam Gordon.

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J. V. Houston, an old-time exhibitor of Klamath Falls, Ore., was recently in San Francisco to undergo an operation. This was successfully performed, and he has returned home.

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Robert Hazel, formerly manager of the Los Angeles branch of the Co-operative Film Exchange, has opened in business on his own account with offices with the Supreme Exchange, at 86 Golden Gate avenue. His first offering, "Midnight Riders," has already been widely booked.

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Senator James A. Walker, of New York, national counsel for the Motion Picture Theatre Owners of America, attended a luncheon meeting of the Northern California branch of this organization at Tait's Cafe on May 9 and delivered an interesting address on censorship. George Beban, well known film star, was also one of the speakers at the gathering, which was well attended.

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Carl Laemmle has issued instructions that in the future all Jewel productions released through the San Francisco branch of Universal will be given their first run in the Frolic Theatre. The first production to come under the new ruling will be "Reputation." Ben Westland, who has been assisting at the Clemmer Theatre, Seattle, for several months, is to return to this city to take charge of publicity work for the Frolic Theatre and the Universal exchange.

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The Imperial Theatre has made a departure from its usual policy and has booked the Universal comedy, "Blue Sunday," the first comedy to appear on its bill in a year.

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The Stanford Theatre and the Varsity Theatre, Palo Alto, have been consolidated in order that bookings may be more advantageously arranged.

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The Masonic Temple Association has made arrangements for the erection of a theatre, store and lodge building at Yreka.

J. J. McNamara, of Martinez, has announced his intention of proceeding with the construction of a picture house to cost $50,000. Plans were prepared about a year ago.

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A. C. H. Chamberlain has awarded a contract to Ruegg Bros. for the erection of 1,400 seat theatre at Madeira, where he has been engaged in business for years.

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W. B. Martin, well known exhibitor, has taken over a lease on the El Monterey Theatre, at San Luis Obispo.

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H. B. Russell has purchased the interests of R. L. Burnett in the Bell Theatre at Sunnyvale.

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Irving Berlin and S. H. Harris are erecting a theatre at Hanford, to be known as the Music Box.

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James McNichols has purchased Fink's Theatre at Gridley and will assume charge shortly. He is a recent arrival from Montana.

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O. B. Atkinson, of Oakland, has taken over the Lyric Theatre at San Jose.

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An airdome will be opened at an early date at McFarland by Ralph M. Kern, of the McFarland Theatre.

Kansas

Harry Graham, manager of the Kansas City branch of Pathe, recently returned from a trip through southern Kansas. He says business seems to be picking up. He did some fine business on this trip. The New Eldorado Theatre, Eldorado, Kan., will open about May 30. Mr. Snell is owner, and the first attraction will be Harold Lloyd in "Now or Never," distributed by Pathe.

* * *

Mr. Barbour will open his New Landers Theatre in Springfield, Mo., June 1. Mr. Barbour owns a chain of theatres, one of them being in Kansas City, the Empress.

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Mr. Stultz, formerly with Select, has bought the theatre at Elgin, Kan.

* * *

The owner of the Princess Theatre at Sterling, Kan., will open soon a new house at Rosalia, Kan.

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J. H. Calvert, manager of the local Universal exchange, and six salesmen for Universal are on a trip throughout the entire territory of Kansas. They are traveling in an automobile and call themselves the "Flying Squadron." The purpose of this trip is to put over a sales campaign. They go into a key town and work out from there. It is expected that they will be gone about three weeks.

* * *

J. H. Calvert, Universal manager, had just returned from Chicago, where he was in a sales conference with Carl Laemmle, when he joined the auto trip through Kansas.

* * *

Two weeks ago the local Universal exchange broke their sales record since in business. For the past two weeks they have been close to this record.

The theatre in the park at Hutcheon, Kan., recently opened and is doing a big business. Coon Beck is manager.

* * *

Fred Savage, of the De Luxe Theatre, Hutcheon, will spend about $50,000 remodeling his theatre. He will increase the seating capacity and add a new organ, besides other improvements. It is said that this will be one of the prettiest houses in the Southwest.

* * *

A new theatre is to be constructed at Osage City, Kan., by the Odd Fellows.

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Mrs. Gooding, of the Cozy, at Osage City, is enlarging her theatre to twice its present seating capacity. The new house will seat 2,500.

* * *

The Film Service Bureau, which serves churches and other non-theatrical places, has moved its offices from fifth floor of the Film Building to the second floor of the Snower Building, at Eighteenth and Baltimore.

* * *

E. C. Rhoden, manager of the A. H. Blank Enterprises; Stanley Hatch, Kansas City manager of Associated First National, and S. J. Baker, St. Louis manager of Associated First National, left May 14 for New York, to attend the annual First National branch managers' convention.

* * *

Roy Churchill, local Robertson-Cole manager, has just returned from Chicago, where a very successful sales conference was held by the Middle West branch managers from St. Louis, Indianapolis, Milwaukee, Chicago and Kansas City.

* * *

Mr. Bailey opened his New Bailey Theatre in Waverly, Kan., recently, and according to reports it is a fine, up-to-date house.

* * *

H. W. McCarthy, formerly with Metro, is now traveling for Realart, filling the vacancy left by Lee Balsly, who resigned to go with S. and T.

* * *

Mr. Wise has purchased the Globe Theatre at Savanna, Mo.

* * *

Cole and Echman have opened a new theatre at Alton, Kan.

* * *

H. B. Weeks, assistant booker for Fox, has been confined in the St. Joseph Hospital for two weeks by appendicitis.

Indiana

Floyd Brown, genial manager of the film department of the H. Lieber Company, Indianapolis, holders of the Associated First National Pictures franchise in Indiana, has gone to New York to attend the convention of First National exchange managers. He expects to visit several other Eastern cities before returning to Indianapolis.

* * *

John and Amos Bible have leased a business room at Elwood and will convert it into a picture theatre in the near future. The Bibles operated the Classic at Frankfort until a few months ago.

* * *

W. M. Lindsay, manager of the Paramount Theatre at Logansport, has announced that beginning this week he will open the theatre only on Saturdays and Sundays. The step has been taken, he said, to combat the high cost of films. The two days a week policy will be continued until business conditions are improved.

* * *

The management of the Broadway Theatre at Gary co-operated with the city officials last week in their efforts to make the annual clean-up campaign a success. A special picture show was staged, the admission to which was twenty-five tin cans collected from vacant lots and alleys. More than 9,000 cans were collected at the

TRYING TO CONVINCE THE WIFE

Rip Van Winkle explains an absence by detailing a hunting trip, but friend wife knows his story-telling abilities too well. It's Ward Lascelle's production of the Irving story for Hodkinson release.

morning performance and nearly twice that number at the afternoon showing.

* * *

Nine reels of films were destroyed by fire in the operating booth of the Dreamland Theatre at Mt. Vernon, Sunday night. The fire resulted from a fuse in the projection machine blowing out and setting fire to the films. The audience filed out in order when the alarm was given and no one was injured. R. E. Matherly, who was operating the machine, was burned about the hands and arms.

* * *

Several improvements have been completed at the Liberty Theatre at Washington, making it one of the best equipped picture theatres in that section of the state. A new $7,500 Photoplayer organ has been installed, the interior has been redecorated and the stage has been outfitted with new draperies and a handsome, new, red velvet curtain. Harry Vinderschmidt is the proprietor.

* * *

All candidates for the nomination of mayor of Fort Wayne were questioned as to their views on the Sunday "movie" question a few days before the recent primary election. George W. Gillie, the successful Republican nominee, said he was not opposed to pictures or any other clean amusement on Sundays.

* * *

The Sourwine Theatre at Brazil, the centre of a recent legal contest between the Brazil Theatres Company and the Citizens' Theatre Company, is again in possession of the Brazil company as a result of a temporary injunction issued against the other company by T. W. Hutchinson, judge of the Clay County Circuit Court. Under the court's order the Citizens' company is enjoined from further interfering with the operation of the theatre pending the final outcome of the suit.

The difficulty began when the Brazil Theatres Company's lease on the building, which contained a clause granting the privilege of renewal, expired. The Citizens' company, which had bought the building after the lease was made, raised the rent considerably when it came to renew the lease. The Brazil company then refused to sign the lease or vacate the building. The Citizens' Theatre Company then attempted to take possession by force, which resulted in the filing of the petition for the injunction. The court has been asked to set a fair rental for the building for the next three years.

Pittsburgh

The Paden City Land Company is erecting a beautiful new picture house at Paden City, W. Va.

* * *

The Star Theatre, Bunola, Pa., and the Liberty Theatre at Cameron, W. Va., have closed down until working conditions get better in these towns.

* * *

Ralph Villers has opened a new 200-seat picture house at Weirton, W. Va.

* * *

Roy Davis, for six years in charge of the Paramount poster department, has been promoted to the position of manager of the accessory department. He succeeds R. E. Caskey, who has been promoted to the road force.

* * *

J. F. Smith has had construction work started on his new 1,000-seat house at Barnesboro, Pa.

* * *

Ralph Wallace, of the Wallace Brothers, operators of the Arcade Theatre, Connellsville, Pa., has purchased the Opera House at Bloomington, Ill. The house has a seating capacity of 1,800.

* * *

Randolf Reitz, fifteen-year-old son of Albert Reitz, owner of the Dreamland Theatre, Elk Lick, Pa., (now deceased) has been managing the theatre since his father's demise several months ago. Young Randolf has taken hold like a veteran, with the help of Mr. Johnson, cashier of the First National Bank. The business has succeeded remarkably. Much praise is due young Reitz, who is the eldest of several children left fatherless.

* * *

Mr. Kliehm, owner of the Lawrence Theatre, Penn avenue and Butler street, Pittsburgh, for twelve years, has sold the house to Mr. Nutinsky.

* * *

The Supreme Photoplay Productions Company, formerly located on the fourth floor of the Seltzer Building, are now getting settled in the Forbes street film section, Pittsburgh. The Supreme has secured quarters on the second floor of the building at 1010 Forbes street and are now ready to greet their friends at the new address.

* * *

The Motion Picture Theatre Owners of Western Pennsylvania are making great preparations for their annual convention to be held at the Fort Pitt Hotel, Pittsburgh, Monday and Tuesday, May 23 and 24.

* * *

M. J. Chernoff is back on the road again for the Pittsburgh Metro branch, after an absence of two years, during which time he was with Goldwyn, Pathe, Associated Producers and Robertson-Cole here.

* * *

The Apex Pictures, Inc., has taken over the Hatch Film Company, Pittsburgh. The Hatch exchange controlled several big features, a few comedies and "The Lost City" serial.

Canada

R. A. Scott and Barney Graves, of Vancouver, have purchased the British Columbia rights to the Dempsey-Brennan fight pictures and the first run of the feature was booked by the Columbia Theatre, Victoria. No announcement has been made regarding plans to screen these fight views in any other Canadian province.

* * *

Clarence Boden has been appointed manager of the Globe Theatre, Vancouver, in succession to W. McDougal, who is now identified with the Allens Vancouver house.

* * *

Vancouver projectionists arranged to hold their annual ball at Lester Court on May 18, one of the unique features being special lighting effects which were worked out by a committee of experts.

* * *

John Hazza, for seven years proprietor of the Empress Theatre, Edmonton, Alberta, is the manager of the new Capitol Theatre, Calgary, Alberta, which was recently opened by the Famous Players Canadian Corporation. This company has bought out the interest of Mr. Hazza in the Empress Theatre, Edmonton, and he has been appointed district representative with jurisdiction over the company's houses in Alberta and Saskatchewan. Cyril Godwin, formerly at Plaza Theatre, New York, has been appointed orchestra conductor at the Capitol.

* * *

The Arlington Theatre, Portage avenue, West, Winnipeg, Manitoba, is another of the picture theatres in Winnipeg to undergo considerable alteration and improvement. A considerable proportion of the local theatres have been remodeled since the opening of a group of large new houses. The improvements include a new ventilating system, an entirely new front with marquee, the installation of boxes and additional seats. The house will re-open in August.

* * *

R. S. Miller, late manager of the Starland Theatre, Winnipeg, Manitoba, which has been permanently closed to make way for a brand new theatre, has been appointed manager of the new College Theatre, which is scheduled to be opened by the Winnipeg Amusements on June 1.

Philadelphia

David Segal and Jay Keuter, of the Royal Pictures, Inc., have leased the Forrest Theatre for a limited period, where they will begin a short season of photoplays starting with the presentation of "The Mask," based on Arthur Hornblow's story of the same name, beginning Monday, May 16, for one week. For the second week "Kazan," James Oliver Curwood's stories of the Canadian Northwest will be offered.

* * *

George F. Perkins, of the Perkins Electric Company of Montreal, Canada, was a guest of the new Stanley Theatre last Friday night, May 13th, when F. H. Richardson, expert projectionist of The Moving Picture World, gave an extensive lecture for the benefit of a host of projection engineers.

* * *

The new Temple Theatre, formerly The Amusement Parlor, on Germantown avenue, has been taken over by Dave Korson and is reported to be doing a phenomenal business.

* * *

Jay Emanuel, formerly of the Royal Pictures, Inc., has taken possession of the Colonial Theatre, of Phoenixville, a theatre with a seating capacity of 2,000, for a consideration of $65,000.

* * *

Frank W. Butler, general manager of the Stanley Company, has covered many hundreds of miles in his car during the past eight months visiting the various enterprises of the Stanley Company in and outside of Philadelphia. Mr. Buhler has almost every theatre under his constant personal observation.

Praise Conveyed in Unique Way

Pasted on the inside of a shipping case containing the prints of "Black Beauty," the Vitagraph special production, and found when the case was opened at the Omaha exchange, was a slip of paper. On it was written, in lead pencil, the following:

"This show is absolutely a knockout. Compared to 'The Birth of a Nation' by some. Scenes impossible to beat.

(Signed) "S. Miller, Assistant Manager Lakeview Theatre."

"Black Beauty" had been shown at the Lakeview Theatre in the town of that name in Iowa and broke the house record.

THE CHICKENS ARE TEMPORARILY FORGOTTEN
When this chap appears on the scene in Hugo Ballin's "Ave Maria," for Hodkinson release

St. Louis

Joseph Mogler, president of the St. Louis Motion Picture Exhibitors' League, an organization comprising seventy-six of the local theatres, has departed for Washington, D. C., to attend the gathering of the National Motion Picture Exhibitors' League, of which he is an executive council member. Before his departure, Mr. Mogler expressed the belief that one of the most important matters that will be taken up at this gathering will be some declaration regarding zone rates to be charged exhibitors in small neighborhood sections of metropolitan cities.

* * *

Sidney Baker, manager of the St. Louis office of Associated First National, departed early this week for New York City to attend a meeting of First National exchange managers.

* * *

The Cosmopolitan Film and Advertisement Company, an Indiana organization, has acquired the Orpheum Theatre, Flora, Ill., formerly owned by S. L. Pertle. The consideration has not been made public. It is said that this is the first step toward acquiring a string of picture theatres in that section of Illinois. The company is said to have taken options on several other theatres. Pertle has since purchased the Orpheum Theatre at Jerseyville, Ill.

* * *

Nat Levine, president of Plymouth Pictures, Inc., New York City, was in St. Louis on Saturday to dispose of the Eastern Missouri and Southern Illinois rights for "Every Woman's Problem," featuring Dorothy Davenport (Mrs. Wallace Reid). Levine sold the Western Missouri and Kansas rights to Richards & Flynn, Kansas City.

* * *

Dave Nelson, special representative for Fine Arts, has taken to a Ford and is Lizzying his way to the trade in Southern Illinois and Eastern Missouri. He reports that it beats waiting for the train in many of the Southern Illinois towns.

* * *

There is much speculation as to who will succeed Gerald Akers as St. Louis manager for Paramount. Akers has been named assistant general manager for the Paramount national sales organization.

* * *

Bob Cluster has purchased the Hariet Theatre, Pinckeyville, Ill., from E. M. Ziegler. The price was not made public. Cluster controls a string of show houses in that section of Illinois.

* * *

George Ware, assistant manager for Vitagraph, paid a visit to his home in Sedalia, Mo., over the week-end.

* * *

J. E. Long, special representative for Vitagraph, came in for the week-end.

* * *

Lee Callignon, of the Gem Theatre, New Baden, Ill., was a caller in town.

* * *

It is stated that a syndicate is being organized in Granite City, Ill., to erect a $100,000 fire-proof picture and vaudeville house. The site selected is said to be close to the conjunction of the Illinois Traction System and the East St. Louis & Suburban Railway and ideally placed for such an enterprise. Granite City is booming. Recently a $5,000,000 coke works opened there, while a new $2,000,000 locomotive works is in process of erection.

* * *

Jim Clayton, of West Frankfort, dropped into Associated Producers' headquarters to study the latest feature productions.

* * *

J. E. Cummings, of Sikeston Mo., plans to open a new 400-seat airdome there within the next few weeks.

Seattle

In a sermon in which "Blue Sunday" laws were termed "manifestly un-American, un-Christian, unconstitutional, partial, and a piece of pure class legislation," the Rev. Dr. G. W. Pettit, of the Seventh-Day Adventist Church of Seattle, asked his congregation to adopt resolutions calling on Congress to kill compulsory observance bills. The resolutions were adopted and sent to Washington.

* * *

Toppenish, Wash.—Dr. H. W. Johnson is building a 1,500-seat motion picture theatre.

* * *

Corvallis, Oregon.—Trask and Strong are building a new Blue Mouse Theatre, to seat 600. It will be modeled after the Blue Mouse in Seattle, with the same Haywood-Wakefield chairs, the same projection equipment, twin Simplexes, transverter, and all drapery and lighting effects put in by the Western Theatre Equipment Company, which equipped the Blue Mouse in Seattle.

* * *

Hood River, Oregon.—A. S. Kolstad is building an 800-seat theatre.

* * *

Greybull, Wyoming.—J. P. Mayer is building a 600-seat house.

* * *

J. T. Sheffield, manager of Greater Features of Seattle, left this week for Salt Lake City to open a branch exchange for the company. L. C. Tomlinson, formerly assistant manager of the Seattle office, accompanied him and will be manager of the new branch. Next Mr. Sheffield will go to Denver, where he will open another branch, placing in charge L. T. Fidler, formerly manager of the Seattle office of Supreme Photoplays, Inc.

J. A. Hughes is the new manager of Supreme Photoplays, Inc., at Seattle. He was formerly a salesman with the company.

* * *

Carl Stearn, manager of Metro Seattle office, is spending about ten days in San Francisco at a convention of Pacific Coast managers of the company.

* * *

L. Wingham, Seattle manager for Robertson-Cole, left this week for Los Angeles to attend a convention of Coast managers.

* * *

A new state right exchange has been opened in Seattle by W. W. Armstrong and Leon Bories, both widely known in the motion picture business of the Pacific Northwest. The company is to be known as the A & B Film Company, and it has opened an office at 2016 Third avenue. It now has for distribution some of the Klein productions and will offer others shortly.

* * *

S. P. Peck, salesman for Robertson-Cole, has just returned from a long trip, during which he covered all of Eastern Washington and Northern Idaho. He reports that the wheat and fruit crops in that section are looking fine and that consequently a big improvement in business is expected.

Louisville

Business has continued good throughout the State and exhibitors from out of town tell of packed houses and fine conditions in general. Business in Louisville has followed suit with the rest of the State and local exhibitors say that better business could not be expected. The races have had a great deal to do with the boom that has been prevalent since May 7.

* * *

Russell L. McLean, distributing Educational Film Exchange pictures under the direction of the Big Feature Rights Corporation, said: "It seems strange that in view of the fact that there is considerable complaint as to the high prices on Educational productions, this last week has been the largest since the founding of the exchange." Educationals have shown popularity throughout the South and seem to be more in demand every day.

* * *

Lee Goldberg, secretary of the Big Feature Rights Corporation, is now in New York attending a convention of the First National Managers, where he will be for the next two weeks. After seeing some old friends he will return to Louisville, to resume his various duties with the Big Features.

A new theatre building, to cost approximately $1,000,000, will be built in the center of the business district, it has been recently announced by the United Theatre Company. It will be centrally located and will be exclusively a motion picture house. The building itself will be ten or twelve stories high and will resemble other Keith houses throughout the country.

* * *

The Strand Theatre, under a decision of Judge Walter Evans, changed hands during the latter part of this week. Formerly under the direction of the Cincinnati-Louisville Theatre Company, the Strand was leased from the United Theatre Company, which during late weeks sold the entire building to Edward M. Flexner. Upon being told to evacuate, the Cincinnati-Louisville firm contested the legality of the sale, on the grounds that their contract for the building had not yet expired. The result was that they were ejected, with only having caused a delay in the transfer of the building to the purchasers.

* * *

Under the direction of Mr Flexner, the Strand will soon be submitted to $100,000 worth of alterations. A New York architect has been engaged and it is the intention of Mr. Flexner to make the theatre the best of its kind in the South. He has announced that he will not book vaudeville shows, as was formerly supposed, but will endeavor to obtain the best of the higher class road shows to be had from the various booking agencies.

* * *

The Blake Amusement Company has incorporated, with a capital stock of $10,000. Ten thousand shares of stock will be issued, of which C. B. Blake, Julia M. Blake and Gratia E. Blake will hold three shares each. The limit of debt will be $5,000.

Greater Features Gets Federated Franchise

Greater Features, Inc., of Seattle, has taken over the Federated franchise for the territory served by the Seattle and Salt Lake City offices of the Federated Film Exchanges of America, Inc., according to an announcement just made.

Lannon-Sheffield Exchanges have taken over the Federated franchise for the territory served by the Denver office. Jack Lannon is president and J. T. Sheffield is secretary-treasurer and general manager of the above offices.

War on Censorship must be by concerted organized effort. Guerrilla warfare will get us nothing but disappointment.

Short Subjects of Importance

"Tony Sarg's Almanac"

Tony Sarg's Almanac—the second one—goes away back into past ages and gives exceedingly comic glimpses of scenes that were transacted in the stone age when our forefathers went to the dentist.

There is a laugh in every foot of the film, which is done in shadowgraph with an especial and secret way of illuminating the eyes of the figures and the titles that help to put these screen subjects in a class by themselves.

In spite of the repugnance that most people feel at the mere mention of having to visit a dentist's office, this film which shows in comic vein an ante-diluvian "doc" patching up the molar of a cave-dwelling citizen is so replete with funny situations that the painful thought of dentistry is entirely lost sight of. On the contrary, one can find joy in the comic wriggling of the "patient" on the screen, and in the way the dentist yanks the aching tooth, fastening a rope around it, and to the other end of the rope attaching a bowlder which he then, with strenuous effort, manages to push over a cliff. T. S. da P.

"Primitive Life in Tennessee"

What is said to be people of the "purest American pioneer stock," are shown in the Kineto Review entitled "Primitive Life in Tennessee." Their work, their habits, their manner of life, as well as some beautiful mountain, valley and river views are exhibited.

A view of part of the Civil War Battlefield of Lookout Mountain is interesting, as is also a film of a 100-year-old blockhouse from which the westward moving pioneers "stood-off" the Indians. A pioneer cabin, giving an idea of how nearly primitive the mountain folk are, is seen on the screen, and one of the mountain men and his wife at work shearing sheep is an interesting detail. Clothes making, cooking, and a family reunion give intimate insights into the life in the mountains.—T. S. da P.

"Science At Home"

"Science at Home," one of Charles Urban's Kineto Reviews, will prove particularly interesting to investigators and students of electrical phenomena. Special apparatus used to make electrical sparks cut divers capers are shown in the films, and then one experiment being conducted and the mysterious "fluid" jumping from wire-end to wire-end with vivid flashes give an enlivening touch to the films. Electricity being passed through a lump of sugar, making it glow with weird light, is one of the attractive "shots."

Then the making of a primitive team-engine by means of an old tin balanced on a couple of nails, the tin being partly filled with water while beneath it a flame is set to make steam, gives an idea of how far science has progressed since such motive power came into use.

The experiments and illustrations are conducted on the screen by F. Percy Smith, a noted London scientist.—T. S. da P.

"The Greenhorn"

Lloyd Hamilton is featured in "The Greenhorn," a Mermaid Comedy released by Educational that details the impossible experiences of an immigrant on arrival in this country. A hat that flies, a chute down which the hero shoots and various other "props" aid in the fun, which is generally good. There is the usual villain and the usual case of mistaken identity where the hero is mistaken for him, and usual chases, but some unique touches make the comedy somewhat out of the ordinary. S. S.

"The Skipper's Scheme"

Another Toonerville Trolley Comedy, this picturization of the Fontaine Fox cartoons, is not as funny as the first of the series but contains a number of hearty laughs. Most of the scenes are placed in the Toonerville grocery although that ancient and eccentric trolley car of which the skipper is so proud is put through some of its amusing tricks. The skipper advertises an auction by tacking up bills on every convenicnt spot while making a run from the depot and stopping every few feet, to the disgust of the passengers. At the auction the skipper is the auctioneer and obtains high prices for a lot of worthless furniture because everyone thinks there is a fortune hidden in a piece of it. The skipper and the groceryman are wild with disappointment when they find the mattress which contains the fortune has been knocked down for twenty-five cents. Dan Mason is decidedly clever as the Skipper. (First National Release.)—E. W.

"Big Game"

This single reel comedy featuring Snub Pollard is of the slap-stick type and is not up to the standard of the releases in which this comedian has appeared. The story is a burlesque and involves a hunter in an Oriental country, who, after being mixed up with lions, finally finds himself in the palace of the king, where considerable knockabout action, involving a young wife who has been stolen for the king's harem, takes place. Snub and his little negro companion help to rescue her, only to be misunderstood by her jealous husband.—C. S.

"Outwitting the Timber Wolf"

Here is another of the Bob and Bill series, which will prove not only interesting to all boys but to grown-ups. This time it is a timber wolf which the boys start out to capture alive. They find the tracks of one of these animals near the body of a deer and set their traps. Their patience is rewarded. The manner in which they tie th animal and take him home a captive is shown.—C. S.

New $200,000 Theatre

Nobilotti and Ricci will build a 1,500-seat moving picture theatre at the corner of Third avenue and 112th street, New York City. It is estimated that the structure will cost $200,000 to erect.

FIRST SHE HAS MORAL SUPPORT, THEN SHE HAS TO GO IT ALONE

Two self-explonotory incidents in "Mother O' Mine," a Thomas H. Ince production for Associoted Producers

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

"Through the Back Door"

Mary Pickford Returns to Her Best Loved Line of Impersonation in Her Latest United Artists Production

Reviewed by Edward Weitzel.

To see Mary Pickford in the knee length skirts of a ten-year-old back in the days when big sister, mother and grandma were content to hoist their own skirts as far as their shoe tops is to be assured of an impersonation of adorable childhood that can snap its fingers at a much poorer story than is unwound in "Through the Back Door," the latest Pickford release on the United Artists' list. The author of the scenario has constructed an often amusing and always entertaining tale, provided the test of logic is not applied too rigidly to several of the situations. It is the comedy aspect of things that is the most important in the picture, and if the serious incidents are a bit shaky in the knees it is not a very serious matter anyway. The loyal following of the lady of the curls is not going to trouble itself about whether anything really happened or not, when there is the fishing episode to chuckle at, the floor scrubbing scene to laugh heartily at and Mary's expert riding of a balky mule to greet with roars of delight. Just so long as Mary Pickford can offer her admirers such a perfect impersonation of an irresistably cute and lovable small girl it is nothing short of a crime to let her strut about on the screen in the guise of a grownup, even if she is privileged to write Mrs. Douglas Fairbanks on a hotel register. There is but one Mary after all and the screen has her! Of course, Mary does grow up and have a beau before the story is ended, but her heart is as young as ever and you keep right on thinking of her as a small girl. The entire production is admirable.

The Cast

Jeanne Bodamere.....Mary Pickford
Hortense Reeves.....Gertrude Astor
Elton Reeves.....Wilfred Lucas
Marie.....Helen Raymond
Jacques Lanvain.....C. Norman Hammond
Margaret Brewster.....Elinor Fair
James Brewster.....Adolphe J. Menjou
Conrad.....Peaches Jackson
Constant.....Doreen Turner
Billy Boy.....John Harron
Chauffeur.....George Dromgold

Scenario by Marion Fairfax.
Directed by Jack Pickford and Alfred E. Green.
Cameraman, Charles Rosher.

The Story

The mother of little Jeanne Bodamere having made up her mind to marry again and go to America to live, the little girl is left in Belgium in charge of her nurse, Marie. Jeanne's mother marries a wealthy American and it is at his suggestion that the child is left behind. Five years pass before Jeanne's mother comes back to claim her. In the meantime Marie has married a Belgian farmer, and has grown to love her charge with a mother's tenderness. When she receives a letter saying that Mrs. Reeves, Jeanne's mother, is coming for her, the farmer's wife resolves not to give up the child. She sends Jeanne away and tells her mother the girl has been drowned. Mrs. Reeves goes back to New York. Six years later the Great War breaks out, and Marie sends Jeanne to her mother with a letter of explanation. On the road taken by the refugees Jeanne meets two little orphaned boys and immediately adopts them. When she gets to New York and takes her family to her mother's Long Island home, events shape themselves so that she does not explain who she is and obtains a place as maid in her mother's house. Before she takes her right position in the family she saves her stepfather from being duped by a pair of swindlers, adjusts a serious misunderstanding between Mr. Reeves and his wife and finds a beau for herself.

Program and Exploitation Catchlines:

Mary Pickford Is Delightful as the Small Girl Heroine of "Through the Back Door," Her Newest United Artists' Release.

See Mary Pickford's Fishing Adventure, also Her Patent Floor Scrubbing Device and Her Expert Riding of a Balky Mule in "Through the Back Door," a United Artists' Production. It Is One of Her Biggest Laughing Hits.

Exploitation Angles: This will probably please your patrons better than any of her productions since "Daddy Longlegs." Make every effort to get them to forget "Suds" and jazz up the fact that the real "Little Mary" has come back. All you need to do is tell them that, but tell them so they will understand.

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"The Fight of the Age" (*Rialto*).
"The Rider of King Log" (*Associated Exhibitors*).
"Through the Back Door" (*United Artists*).
"What's a Wife Worth?" (*Robertson-Cole*).
"Salvage" (*Robertson-Cole*).
"His Brother's Keeper" (*Pioneer*).
"Danger Valley" (*Independent Film*).
"Sham" (*Paramount*).
"Cheated Love" (*Universal*).
"A Day With Jack Dempsey" (*Pathe*).
"Too Wise Wives" (*Paramount*).
"The Idol of the North" (*Paramount*).
"The Last Door" (*Selznick*).
"Closed Doors" (*Vitagraph*).
"The Man of the Forest" (*Hodkinson*).
"Now or Never" (*Associated Exhibitors*).
"Wings of Pride" (*Jans*).
"The Galloping Devil" (*Canyon*).

"The Rent Collector"

There is a Sir Walter Raleigh act in "The Rent Collector" that is worth the price of admission to the entire show. There are a lot of other funny situations in this Larry Semon comedy, but the attempt of the obliging comedian to repeat the famous cloak incident set down to the credit of the English nobleman who discovered Virginia fine cut brings out the big scream. The title suggests the entire plot of the picture and the characters are as often on their heads as their heels, but the knockabout business is clever and the comedy is one of the best produced by Vitagraph.—E. W.

"An Amateur Devil"

Bryant Washburn Appears in a Paramount Picture That Has a Certain Amount of Popular Appeal.

Reviewed by Fritz Tidden

"An Amateur Devil," starring Bryant Washburn, is conventionally sure fire. That is to say, pictures embracing the same type of story have always been popular and there seems to be no reason why one more will not be. However, the present story is trite, quite feebly told and really not worth the telling. It is exaggerated fiction, without the imagination that is necessary to life up a story of that type. The result is somewhat mechanical, as the onlooker can see the wheels go 'round, like a watch with the works showing. It gets there in the end but in full view of everyone. Although it may seem paradoxical, the feature is, we repeat, sure fire.

Bryant Washburn is himself again, which means a good deal for the appeal of the picture. He gives an acceptable performance of an overdrawn character and makes it quite plausible. That real artist, Sidney Bracey, stands head and shoulders over the rest of the cast. The director has done all possible with the material upon which he worked.

The Cast

Carver Endicott.....Bryant Washburn
Margaret Bedford.....Ann May
Carver Endicott, Sr.....Charles Wyngate
Maybelle de Nevilic.....Christine Mayo
Hopkins.....Sidney Bracey
Mary.....Norris Johnson
Farmer Brown.....Graham Petty
Mrs. Brown.....Anna Hernandez

Story by Jossie Henderson and Henry J. Buxton
Scenario by Douglas Bronston
Directed by Maurice Campbell
Length, 4,464 Feet.

The Story

The hero is Carver Endicott, a young wealthy society man whose pepless wooing is resented by his fiancee. To wake him up she terminates the engagement, telling him he hasn't got gumption enough to do anything except just exist. Whereupon she pretends that she is going to marry his father. Then Carver decides to disgrace his parent and show the girl he isn't totally lacking in pep by going to work on a farm and then in the kitchen of a hotel. The newspapers praise him for his self sacrificing principles and finding he cannot disgrace his fashionable name by working he decides to get entangled with a notorious actress. Even this doesn't work as the sequel proves and finally he makes up with his former fiancee who, it is evident, has no further complaint to make of his "kickless kisses."

Program and Exploitation Catchlines:

Endicott became "An Amateur Devil" to Win a Girl who Fancied He Was Too Good.

See His Chauffeur, His Valet, the Papers, the Hotels Help Him Achieve Disgrace! See Maybelle, the Musical Comedy Queen, Help Him Turn the Smug Blue-Stockings Red.

Bryant Washburn, the Clever Exponent of Clean-cut American, Becomes "An Amateur Devil" to Prove to His Sweetheart That He Does Not Lack Pep.

Exploitation Angles: Play on Washburn and tell that this this is the actor at his best. Then sell the title. A contest for the best amateur devil or a prize to the young man who does the most sensational stunt the week before the showing will jazz up a small town like a circus parade.

Newest Reviews and Comments

"Cheated Love"

Carmel Myers Tops a Large and Competent Cast Interpreting an Entertaining Ghetto Feature Made by Universal.

Reviewed by Fritz Tidden.

There are two distinct things, beside the customary appeal and talent of the star, Carmel Myers, that make "Cheated Love" the entertaining picture that it is. The first is the general excellence of the direction, and the other is the careful selection of the types to interpret the story located in the Jewish quarter of New York, the Ghetto. And the cast does not stop at just looking the parts. In each instance a thoroughly competent performance is given.

The director that performed such an excellent task is none other than the well-known player, King Baggot, who supervises the making of a feature for Universal for the first time. All through the picture are instances of expert work, and his direction of the panic scenes in the East Side theatre is especially proficient. Both he and the scenarists build up in the drama the mildly melodramatic but always appealing and interesting story contents. To recount the excellence of Carmel Myers would be to repeat what has been said of her many times. The picture will have an unusually strong appeal in Jewish communities. The application of the title to the story is so weak as to become negligible.

The Cast

Sonya Schonema.....Carmel Myers
Abraham Schonema.....George B. Williams
David Dahlman.....Allan Forrest
Mischa Grossman.....John Davidson
Scholom Maruch.....Ed Brady
Bernie .....''Snitz'' Edwards
Toscha .....''Smoke'' Turner
Sophie Kettel.....Virginia Harris
Rose Jacobs.....Inez Gomez
Mrs. Flaherty.....Laura Pollard
Mme. Yazurka.....Mme. Rose Dione

Story and Scenario by Lucien Hibbard and Schroeder.
Direction by King Baggot.
Length, 4,820 Feet.

The Story

Sonya enters America, her individuality buried under Number 92, her immigrant entry number. In her father's grocery store in the Ghetto she wins the esteem of all, and the love of David Dahlman, a settlement worker. However, her heart is in Odessa, with Mischa, an ambitious young physician. Mischa's arrival in the United States is Sonya's greatest day.

Sonya has taken up acting in the local Yiddish theatre. Mischa accepts her savings to help him get a start in his profession, then turns from her, saying she would hamper his career. In the midst of her sorrow she is refused an important role in a special performance at the theatre, because of another woman's jealousy of her beauty. At this performance a boiler bursts which starts a fire in the cellar of the playhouse. The accident starts a panic in the audience. Sonya, who had been grieving in her dressing room, takes the stage and quiets the mad crowd. For this she becomes the leading figure of the Ghetto. Mischa slinks back, to find that she has given her heart to David.

Program and Exploitation Catchlines: One Man Wanted Her But Loved His Career. The Other Man Loved Her and Wanted Nothing Else. Which Did She Choose?

Have You Ever Cheated Love? Delightful Carmel Myers Tried It and Failed, in the Picture, "Cheated Love."

Exploitation Angles: Dwell on the accurate local color of this production and take another fall out of "New York's teeming East Side." Next to Broadway this is about the best bet in pictures. This draws a very accurate and colorful picture.

"Too Wise Wives"

Lois Weber Production Released by Paramount Is Mildly Interesting.

Reviewed by Edward Weitzel.

Life is said to be made up of little things. How to be happy though married is the result of a tactful understanding of this condition. In "Too Wise Wives" an irritable disposition belonging to the husband of one of the wives and an unwise ambition on the part of the other married woman to lead the irritable gentleman astray are played up against the small worries of existence, the two married couples coming off without seriously damaging anything but that perfect faith which is the cornerstone of matrimonial felicity. Recognizing the importance of little things in home life Lois Weber, who wrote and directed the picture, has put many incidents of this nature into the scenario. They all ring true enough but they are only mildly entertaining to a third party, and the habit of the irritable gentleman's wife of shedding tears every time her feelings are hurt puts a damper on several of the scenes. The two families have the good sense to keep their differences to themselves, but the introduction of a contrasting or unusual slice of life would prove to the advantage of the story.

The four principals are excellent in their several roles, and the production is mounted with a display of fashionable gowns and luxurious home life that meets every demand of high class direction.

The Cast

David Graham.....Louis Calhern
Marie, his wife.....Claire Windsor
John Daly.....Phillips Smalley
Sara, his wife.....Mona Lisa

Story, Scenario and Direction by Lois Weber.
Length, 5,164 Feet.

The Story

The wife of David Graham makes the mistake of trying to cater to the whims of her husband, and he rewards her by finding fault with almost everything she does. He also occasionally recalls an old sweetheart, now the wife of John Daly, his wealthy friend. Sara Daly is a thoroughly selfish woman who has married for money and is now ready to steal Mrs. Graham's husband, if she finds he is fool enough to respond to her encouragement. John Daly is forced to leave home on a certain Sunday night. To avoid leaving his wife alone, he invites Graham and his wife to spend the week end at his house. Sara Daly thinks this will be a good time to try her powers of fascination on Graham and sends him a letter telling him that her husband will be away Sunday night and asking him to visit her. Mrs. Graham gets the letter and does not give it to her husband. He tells her of the invitation from Daly and she is eager to accept it. When Daly leaves his home Sunday night his wife goes to her room and waits for Graham. She is surprised to have a visit from Mrs. Graham. David finds her in tears after the visit and learns that she got the letter intended for him. But the big surprise comes when he finds out that she did not open it. He leaves her, goes to Mrs. Daly's room, gives her a piece of his mind and then goes back to his wife and assures her that her trust in him makes her dearer to him than ever.

Program and Exploitation Catchlines:

Some of the Mistakes of Married Life Are Shown In "Too Wise Wives," a Lois Weber Production Released by Paramount.

"Too Wise Wives" Are Taught the Foolishness of Not Always Demanding a Fifty-Fifty Proposition from Their Husbands in Lois Weber's Latest Production.

Exploitation Angles: Sell this on the appeal of the title, ringing the changes. Tell it is a well played intimate story of married life and get interest along these lines with "Is your wife too wise?" and similar copy.

"The Fight of the Age"

Views of the Training of Dempsey and Carpentier, as Well as Intimate "Shots" of Their Daily Lives.

Reviewed by T. S. da Ponte

"The Fight of the Age," showing interesting and timely scenes around the training camps of Jack Dempsey and Georges Carpentier, is being made ready for New York and Pennsylvania distribution by Rialto productions. This picture is not only interesting because of its training camp episodes, but its various other features will make it attractive to almost any audience. Especially is this so because of the almost universal interest in the coming championship battle, and the opportunity the film gives not only to compare the men physically, but to get a line on their characteristics.

Besides Dempsey and Carpentier in training staunts, other celebrities are shown and the sub-titles hook them up with the main theme. For instance, Jim Jeffries and Jim Corbett as they are now, are presented, Jeffries, a prosperous farmer, plowing his fields, and Corbett a successful actor and business-man, and on the screen is flashed: "Will the present day champion be as well off when his ring days are over?" There are also interesting sidelights on the way Dempsey was imbued with "gameness" from childhood up, and a 10-year-old farm-boy of the Dempsey type, is shown flapping his wide hat at a game-cock, while the bird is doing his best to retaliate with beak and spurs.

Dempsey is also shown milking a cow—one of his farm-learned accomplishments—and pitching hay. He is seen also in training bouts with "Big Bill" Tate, the giant negro, and little "Midget Smith," one of New York's favorite bantam-weights. An illustration of Carpentier's "style" is given by Tom Gibbons, an aspirant for heavyweight championship honors, who has made a study of the Frenchman's fighting tricks. Gibbons demonstrates Carpentier's manner of punching, blocking, and foot-work, using a capable, but battered sparring-partner as co-illustrator. Pictures of the European Champion running hurdle races and doing some broad-jumping are part of the interesting features.

Films of the two men illustrating their physical make-up, showing their measurements and giving comparisons make it plain that there is not a great preponderance of bulk or development in favor of the world's champion. Physiological "shots" showing the nerve centres and how they are effected when a knockout punch lands on the point of the jaw lend the picture added interest.

"Money Talks"

"Money Talks" is a two-reel Gayety Comedy released by Educational. The featured players are Henry Murdock, Thornton Edwards and Mary Wynn. The plot is concerned with a young man who leaves his money at home when he takes his sweetheart and a few of her relatives to lunch at the country club. Leaving the taxi he discovers his carelessness. A thief snatches his sweetheart's handbag and he rescues it, "borrowing" a $20 bill from it. The bill turns out to be a counterfeit, and thereafter his troubles multiply. The picture is fair entertainment. S. S.

W. George Cook has bought the Strand Theatre, 104 West Portage avenue, Sault Ste. Marie, Mich., from Robert Ahern, who has managed it for about a year

Newest Reviews and Comments

"The Last Door"

Eugene O'Brien Has Role of Chivalrous Crook in Selznick's Picturization of Clever Story.

Reviewed by Mary Kelly.

Melodramatic, replete with double-crossings, miraculous escapes, identity surprises, "The Last Door" might be compared, without unfavorable insinuations, to a high-class serial-episode. In it is found that pleasant strain of romanticism, accompanying acts of daring and dishonesty that, to the imaginative, is sure of an appeal. In its very impossibility, its deviation from the staid, regular course of life as is known off the screen, lies the story's charm. There are one or two instances where this privilege of exaggeration has been abused, but with these exceptions, the whole picture is in one key. At these particular moments, such as the escape from the roof, facilitated by the immediate handiness of a step-ladder and also a later moment of melodrama when the lady, fleeing through an unknown passageway, finds her automobile waiting, a little more thorough directing could have succeeded in making these escapes less convenient and more plausible.

The leading role, an altogether likeable one, is handled lightly and swiftly by Eugene O'Brien. Not a great study in characterization nor a big outlet for emotionalism, it calls more for a show of unlagging action and a spirit of adventuresomeness. This spirit is more or less characteristic of the entire action and the entire cast. The winter sport scenes start the picture with a punch and the witty twists and turns keep up the speed of the story mentally as well as physically. Martha Mansfield proves a valuable aide to the star.

The Cast

"The Magnet".....Eugene O'Brien
Freddie Tripp.....Charles Craig
The Widow.....Nita Naldi
Mrs. Rogers.....Helen Pillsbury
Helen Rogers.....Martha Mansfield
Guest .....Katherine Perry
Colonel .....Warren Cook

Story by Ralph Ince and W. W. Foster.
Directed by Wm. P. S. Earle.
Scenario by Edward J. Montagne.
Length, Five Reels.

The Story

Somerset Carroll, popular guest at Mrs. Roger's reception, surprises the company by remarking that if he should meet the escaped convict who has been haunting the Rogers' neighborhood, he would help her instead of turning her over to justice. A little later when he is alone in the library and the others have gone out on a "hunt" for the criminal, a shabbily-dressed girl dashes in and asks his help in concealing her. The police are immediately on her trail and Somerset assists her in making an escape by skating across the pond and getting refuge in a remote farmhouse. Late at night, upon the arrival of the police, the two climb out of the window and taking the officers' machine make another getaway.

They arrive at Somerset's home and presently the girl announces that she has been playing a game just for fun, that she is Helen Rogers and is acting upon the suggestion of the others in impersonating the convict to see how far Somerset's generosity will go. Hereupon her host offers her a surprise by announcing that he is not really "Somerset Carroll," but that the real owner of this name is at his home, a prisoner. He decides to keep Helen there against her will and to visit the Rogers' home and relieve the family of their jewels, according to the nature of his profession. He is caught in the act by Helen who escapes from his home and follows. She shields him at the critical moment and just after he has left the Rogers' home, the real Somerset Carroll arrives and exposes him. The police are summoned to run him down. Helen also visits him and begs him to reform. He eludes the officers by means of a shifting stairway and secret passageway under a pool. He promises to consider her advice, and the ending points to the development of a love affair.

Program and Exploitation Catchlines:

He Was a Crook With Everyone Except His Friends and the Girl He Loved. He Played Life Dangerously and Got a Thrill Out of Each Risk.

Eugene O'Brien in a Role of a Chivalrous Crook, Romantic, Fearless and at All Times Lovable.

"His Brother's Keeper"

Power of Thought Transference Motivating Theme in Pioneer Release

Reviewed by Jessie Robb.

Pioneer Film Corporation in this production of the American Cinema Corporation has a picture which, from a cinematographic standpoint, has been exceptionally well done for the state right market. Direction, acting, camera work and scenic investiture are high class. The play may not have a wide appeal, as it deals with the power of mental suggestion combined with hypnotism to force the committing of a murder and throughout is more or less gloomy in tone. However, the picture will appeal to those interested in the mental power of the mysteries of the human mind.

The story depicts the effect of sinister mental power upon the associates of the victim, thus the usual court scene is missing. Whether at present such power can be wielded must be decided by each individual spectator.

The cast is composed of featured players. Gladden James in the role of Harvey Weer, the weakling, predominates. He succeeds in convincingly projecting the traits of character of such a person from the silver sheet.

The Cast

Harvey Weer.....Gladden James
Mrs. Weer.....Anne Drew
Rex Radcliffe.....Rogers Lytton
John Bonham.....Albert L. Barrett
Helen Harding.....Martha Mansfield
Amalita .....Greta Hartman

Story and Scenario by N. Brewster Morse.
Directed by Wilfrid North.
Photographed by Arthur Quinn and W. G. Crolly.
Length, Six Reels.

The Story

William Harding, president, and Rex Radcliffe, vice-president of the Northern Atlantic Railroad, differ radically over certain business policies; Harding standing for honesty. Weer, Harding's discharged secretary, is bitter. Radcliffe refuses to aid him. At a party given by Amalita, Radcliffe's mistress, the power of mental suggestion is explained by a guest. Experiments are made. Radcliffe discovers he is able to control Weer, one of the guests. This suggests to him a way of disposing of Harding. Through his mental control, Weer goes to the Harding home and kills Harding.

Radcliffe as guardian of Harding's daughter, takes her to his home and confines her, intending to force her into a marriage. He exercises his power over her. John Bonham, a former friend, becomes interested. Through his influence and with the aid of Mrs. Weer, investigations are started which prove that Radcliffe is the guilty party. Helen is freed from his influence. Weer is released from prison.

Program and Exploitation Catchlines: Can Can Murder Be Committed Through the Power of Mental Suggestion? The Answer Is Given in "His Brother's Keeper."

An All-Star Cast in Mystery Drama of Mental Power.

"Sham"

Ethel Clayton and Good Cast Make Paramount Picture One of Much Appeal

Reviewed by Sumner Smith.

In the light society comedy, "Sham," a Paramount Picture dealing with debtors and creditors, Ethel Clayton again proves herself a most likeable and accomplished entertainer. As a girl who resorts to gentle grafting in order to pay long overdue bills and obtain beautiful things, desired by women, Miss Clayton has a role affording her a chance to do her best work. She effectually shows the less pleasant traits of the grafting girl without for a moment losing the sympathies of the audience, and so, at the end, comes the realization that her characterization has been well done.

The picture is light, sometimes breezy and always amusing. There is excellent support for the star—Clyde Fillmore, Walter Hiers, Theodore Roberts, Sylvia Ashton and the others. All are properly cast and perform capably, but when it comes to comedy, Walter Hiers again shines. There are many comic touches supplied by the different players—Hiers has no monopoly on them—so that the laughs are frequent and hearty. All in all, it's good, clean entertainment that will please any audience.

The Cast

Katherine Van Riper.....Ethel Clayton
Tom Jaffery.....Clyde Fillmore
Monte Buck.....Walter Hiers
Jeremiah Buck.....Theodore Roberts
Aunt Bella.....Sylvia Ashton
Aunt Louisa.....Helen Dunbar
Bolton .....Arthur Carewe
Uncle James.....Thomas Ricketts
Clementine Vickers.....Blanche Gray
Maud Buck.....Eunice Burnham
Rosie .....Carrie Clark Ward

From the Comedy Drama by Elmer Harris and Geraldine Bonner.
Adapted by Douglas Doty.
Directed by Thomas Heffron.
Photographed by Charles Schoenbaum.
Length, 4,888 Feet.

The Story

Katherine Van Riper, a society girl, is left by a spendthrift father a few dollars and a heritage of expensive tastes. She cannot pay her bills and is refused credit by all the tradespeople. Her wealthy aunts refuse to help her, as they wish her to marry Monte Buck, son of Jeremiah Buck, the oil king. Tom Jaffery, an employe of Buck, appeals to her, but he could never support her in the way she wants to live. As her financial situation becomes desperate, she realizes she cannot marry Monte. She decides to sell the famous Van Riper pearls and is stunned to learn her father had substituted paste and sold the real jewels. An uncle takes pity on Katherine and writes her a check, and she marries Jaffery.

Program and Exploitation Catchlines: A Spendthrift Father Made Her an Extravagant Young Woman, But She Refused to Marry for Money and Chose the Man She Loved.

Ethel Clayton Is a Gentle Grafter in Her Latest and Most Appealing Picture, "Sham."

Exploitation Angles: After putting the star over, play up the "Do you pay your bills?" angle. That will get the most interest. You can get some drag on the play origin, but sell the idea of the story next to the star.

Exploitation Angles: The title might be used in some way like this: "Make the door to the ——— —Theatre 'The Last Door' on your travels tonight. It was Eugene O'Brien's Passage to Freedom from the Law. Make It Your Passage to Froedom from Cares." Be sure to differentiate between this vehicle and the type of feature with which the star's name is usually associated, calling attention to the fact that it is a society crook story.

Newest Reviews and Comments

"The Rider of the King Log"

Screen Version of Holman Day's Novel of Maine Woods, Released by Associated Exhibitors, Inc., Has Rich Local Color

Reviewed by Edward Weitzel.

The impossibility of serving two masters with anything approaching satisfactory results is quite as true of the screen as of any human pursuit. Holman Day's screen version of his novel, "The Rider of the King Log," is another example of the error of trying to make a moving picture out of a novel without shaping it into photoplay form. The story itself is dramatic, filled with expert character drawing and developed against a background of the rugged beauty incident to the logging industry in the state of Maine, but of the form and structure of which screen drama is made the picture has but few traces. Who is to blame for this can only be surmised, but there is no argument as to the weakening of the story by failure to follow the simple rules of the game. For three reels the picture is given over to the characterization of John Xavier Kavanagh, a two-fisted, hard-fighting lumberman and the father of the heroine. Kavanagh then dies and, after the entire town has attended his elaborated and eccentric funeral, his daughter's love affair and her fight to get the better of her father's enemies occupy the remaining reels. The plot is thrown out of balance by making so much of Kavanagh and then killing him off so soon. There is little skill in the construction of the minor incidents, and cheap touches of a theatric nature mar several of the scenes. The sincerity of purpose in the author's work and his fidelity to the locale of his story are merit marks which weigh heavily on the favorable side of the matter. Capable handling of the material given the director and the impressive acting of Frank Sheridan as Kavanagh contribute largely to the same end. Expert treatment of the scenario would have made "The Rider of the King Log" one of the group A pictures of the year.

The Cast

John Xavier Kavanagh.....Frank Sheridan
Clare Kavanagh.....Irene Boyle
Kenneth Marthorn.....Richard Travers
Cora Marthorn.....Emily Chichester
Stephen Marthorn.....Arthur Donaldson
Tim Mulkern.....Charles Slattery
Donald Kezar.....Carleton Brickett
Abner Kezar.....John Woodford
Warren Britt.....William Black
Father Lafiamme .....Albert Roccardi

Directed by Harry O. Hoyt.
From Novel by Holman Day.
Photographed by Eugene French.
Length, Seven Reels.

The Story

John Xavier Kavanagh is one of the old school Maine lumbermen who ran his pine logs down the river in the spring years before the spruce pulp industry was heard of. Kavanagh is a fighter and finds his work cut out for him when Stephen Marthorn, the head of a spruce logging company, orders his men to make their drive before the old lumberman can start his logs to the mill. The loser in the race is in danger of not getting his logs down at all. Kavanagh wishes to give his daughter every advantage of education and social advancement and sends her to a college of which Marthorn is the leading trustee. Cora Marthorn, his daughter, is very disagreeable to Clare Kavanagh, but Kenneth Marthorn, Cora's brother, will not join his father in trying to ruin the old lumberman. Donald Kezar, whose father is an old friend of Kavanagh's, is anxious to marry Clare and when he is repulsed goes over to the Marthorn side.

Before Kavanagh can make his drive, a badly weakened heart tells him that he has not long to live. He insists upon dying in the open, with his spiked shoes upon his feet, and leaves instructions for his funeral and for Clare to not let the Marthorn drive get the better of the fight. Dressed in white and riding on horseback at the head of the funeral procession, Clare and the entire town accompany Kavanagh's body to the church, the casket being carried on a lumberman's boat fastened to the running gear of a wagon. With the elder Marthorn and Donald Kezar against her, Clare finds that Kenneth is on her side and when the Kavanagh drive is successful she makes him happy by accepting him. Kezar is killed by falling into a bear trap while trying to escape from an Indian who seeks to avenge the wrongs done the Indian girl he loves.

Program and Exploitation Catchlines:

"The Rider of the King Log" Is a Story by Holman Day of the Maine Woods, and the Picturesque Life of the Lumber Drives Is the Background for Romance.

Exploitation Angles: Make a special drive on those who have read the book, for the play is fully understandable only to these. Suggest that it is rich, illustrative material to the story. To others sell the beautiful scenes and the vivid life of the lumber drive and hammer home that the story has been made on the Kennebec and not in the west. This is good bookstore hook-up material, for Day is a prolific writer and you can make a big showing.

"A Day With Jack Dempsey"

A Page Out of the Champion's Daily Life Presented on the Screen by Pathe.

Reviewed by T. S. daPonte.

One thousand and thirty feet of film showing Jack Dempsey, world's heavyweight champion, training for his coming battle with Georges Carpentier, is an interesting feature that Pathe is distributing. The pictures were made by Fred Quimby and are titled, "A Day With Jack Dempsey."

The "shots" show every detail of the champion's daily life—his runs on the road; his boxing; how he eats his meals in company with Jack Kearns, his manager, and his trainers; the black "mammy" preparing the "victuals" while Jack looks on, hungry-eyed, waiting for the dinner gong; skylarking on the tennis courts; rollicking with a couple of Freddie Welsh's "kids"; playing a friendly game of cards after the strenuous training of the day is over, and even scenes of the champion asleep in a big, wide-windowed room.

What will be particularly interesting to the "fight fans" is how Jack looks in his fighting togs and stripped for a rub-down in which scenes a line on his condition can be obtained. These peeps at the champion show him to be already in superb shape, with no superflous poundage.

Particularly timely also, because of Freddie Welsh's recent statement that he intends to make a try to regain his lost lightweight championship, are the "shots" of Welsh in a set-to with Dempsey with the gloves. These show Welsh seemingly in fair condition himself, and still having the speed for which he was famous in his day. In the workout with the champion he forces the pace throughout, never taking a backward step, and finishes, to all appearances, as fresh as when the gloves were laced on. Dempsey, while stepping at a lively gait, does not, of course, let himself out with the lightweight.

"What's a Wife Worth?"

William Christy Cabanne's Story of Mother Love and Marriage Is Released by Robertson-Cole

Reviewed by M. A. Malaney.

Here is a story with a rather attractive title that is thoroughly backed up. It is quite logical and well made. The cast is made up of players with talent and the theme is one that generally satisfies and entertains the average audience. "What's a Wife Worth?" does not answer that question exactly. But it contrasts two types of wives and proves that a husband appreciates and loves either one or the other when he happens to have had two.

Satire is not brought out. In fact, the picture is a drama from beginning to end. Perhaps there was a good chance for satire, but advantage was not taken of it. We see, however, the difference between one wife who loves her baby, and the other who lavishes her affection upon her dog. The cast includes Casson Ferguson as the husband. His work is unusually excellent and the same can be said of Ruth Renick, who is becoming quite a favorite of late. Alec Francis has a dignified part. The photography is of high type and the picture contains several big sets which are artistically arranged and embellished. "What's a Wife Worth?" lends itself to many catchy advertising stunts and if you get the audience, it will go away pleased.

The Cast

Bruce Morrison.....Casson Ferguson
Rose Kendall.....Ruth Renick
Her Aunt.....Cora Drew
Jane Penfield.....Virginia Caldwell
James Morrison.....Alex Francis
Henry Burton.....Howard Gaye
Mrs. Penfield.....Lillian Langdon

Directed by Wm. Christy Cabanne.
Length, About 5,700 Feet.

The Story

Bruce Morrison, son of wealth, quarrels with his father. He meets Rose Kendall and they soon marry. The day after the wedding he is notified that his father is ill and he and his wife go to see the sick man. On arrival there Bruce is advised not to tell of his marriage during the old man's illness.

The father tells Bruce he has arranged a bright future for him and that it includes a wife. Rose remains in seclusion in the Morrison home. Jane Penfield, the father's choice, is introduced to Bruce. Murray Penfield discovers Rose and demands money to keep the secret. Later he poisons Rose's mind against her husband, in order to aid his sister. Rose returns to her home and young Penfield engineers a divorce for Bruce, who marries Jane.

The birth of a son to Rose complicates matters. Jane also becomes a mother, but her baby dies. The family physician substitutes Rose's baby for the dead child. Rose goes away to hide. Later she yearns for the child, and goes to Bruce's home. Meantime, Jane has become a butterfly and disgusts her husband. At the Bruce home she is confronted by her former husband, who learns that the baby is Rose's. Explanations follow and later on there is a happy reunion and remarriage.

Prrogram and Exploitation Catchlines:

Man Gets and Forgets—Woman Gives and Forgives.

To One Woman Babies Were a Past; to another the Flowers of God.

Exploitation Angles: The title of the picture affords a splendid chance for a teaser campaign. A good stunt would be to get the women's clubs into a controversy about babies, or at least to get some big club woman to come out in the papers saying the picture proves that love is more steadfast when there are babies. In your ads contrast the pictures of the two wives, one cuddling her baby; the other loving her dog.

Newest Reviews and Comments

"Salvage"

Pauline Frederick Gives Fine Portrayal of Dual Role in Robertson-Cole Production

Reviewed by Edward Weitzel.

The emotional twists and turns in "Salvage" are more ingenious than convincing. However, the story enables Pauline Frederick to give a fine portrayal of a dual role, and the majority of screen patrons will not seriously object to the method by which the surprises and heart interest are manipulated. The picture is called a story of mother love, and lives up to its classification. The two women impersonated by Miss Frederick are of strongly contrasting characteristics, and the scenes in the story have the same excellent quality. Intelligent liberality is shown in the mounting of the production. The direction of the cast is excellent. Supplementing the artistic efforts of the star is the expert acting of Ralph Lewis as Cyrus Ridgeway, Milton Sills as Fred Martin, and Raymond Hatton as a cripple. Referring once more to Milton Sills, he still remains unrivaled in his ability to impart to a bit of hackneyed sentiment the ring of genuine feeling.

The Cast

Bernice Ridgeway / Kate Martin Martin ..... Pauline Frederick
Cyrus Ridgeway ..... Ralph Lewis
Fred Martin ..... Milton Sills
Ruth Martin ..... Helen Stone
Tessie ..... Rose Cade
The Cripple ..... Raymond Hatton
The Baby ..... Hobart Kelly

Story by Daniel Whitcomb.
Directed by Henry King.
Cameraman, Dan Jennings.
Length, 5,745 Feet.

The Story

The wife of Cyrus Ridgeway, a wealthy Wall Street man, leaves her husband after the birth of her child and goes to live in a cheap tenement. Mrs. Ridgeway is told that her baby died at birth but learns later that the doctor had informed her husband the child was a cripple. A discharged maid tells her that her husband bribed the doctor to let the child die. Often wounded by her husband's coarser nature, Mrs. Ridgeway can no longer remain in the same house with him.

Across the hall from her shabby apartment lives Kate Martin, who resembles her greatly in features. The woman is a dope fiend and has a little girl. Her husband is serving a term in prison for shooting a man he found with his wife. Mrs. Ridgeway becomes interested in the child and when her mother commits suicide the wife of the Wall Street man takes the dead woman's name and keeps little Ruth. When the child's father finishes his term and tries to find his wife he discovers the deception, but keeps the secret to himself for a time.

A cripple who lives in the same tenement tells Mrs. Ridgeway that his wife has died during childbirth and that he has no one to help him take care of the baby she left. Ruth's foster mother immediately offers to help him. The baby soon becomes a member of her family to the delight of Ruth and herself. Ruth's father wants Mrs. Ridgeway to marry him but she explains it is impossible. A message is brought to her that her husband is dying and has sent for her. She goes to him and learns that the baby she has been caring for is her own. An operation had cured the little boy of his lameness, and his father had arranged the plot which gave him into the care of his mother. Mr. Ridgeway dies, and the way is opened for Ruth and her father to become members of Mrs. Ridgeway's family.

Program and Exploitation Catchlines:

Pauline Frederick Plays a Dual Role in "Salvage," a Robertson-Cole Production, and Portrays Two Mothers from Widely Contrasting Stations in Life.

Exploitation Angles: Sell Miss Frederick. She is your best bet, and through her you can get interest in the story. Work your advertising on the mother appeal. You can get a lot of material for this from the plot, you can also open up the question of letting malformed children die in infancy and ride this popular theme.

"Closed Doors"

Attractive Alice Calhoun Is Star of Vitagraph Production Based on Neglected Wife Theme.

Reviewed by C. S. Sewell

The oft-used theme of the man who neglects his wife by allowing business to take up too much of his time, with the result that she accepts another man's society, forms the basis for "Closed Doors," in which Alice Calhoun is starred by Vitagraph. There are, however, some out-of-the-ordinary twists to the story which, added to the good work of the star, makes this an entertaining picture for pleasing the majority of audiences.

The picture has been directed in such a manner by G. V. Seyffertitz that it holds the interest, and the supporting cast is satisfactory, but the attractiveness of this young star and the sincerity and wholesomeness of her work are the outstanding features. A feature of the production is the unusually effective manner of introducing the main title and the way in which its significance is planted. In many pictures the main title has little bearing on the action, but in this instance it furnishes the theme of the story. The production is a society comedy and the action has been limited to very few characters, which has the effect of knitting the story closer together and making it easier to follow.

The Cast

Dorothy Brainerd ..... Alice Calhoun
Jim Ransom ..... Harry C. Browne
Rex Gordon ..... Bernard Randall
Muffler Mike ..... A. J. Herbert
Jane ..... Betty Burwell
Dan Syrles ..... Charles Brook

Original story by Harry Dittmar
Scenario by William B. Courtney
Directed by G. V. Seyffertitz

The Story.

Dan Syrles, in an affair in which his wife is involved, kills a man. Jim Ransom, pitying the wife, helps Dan to get away. Years later Jim, in a distant city, has been engrossed in business, but meets Dorothy, who is very much his junior and who is the daughter of his best friend. He marries her, and business success causes him to move to New York. Becoming more and more engrossed in financial affairs, he neglects Dorothy, who is lonely. While out motoring, a clever crook, by means of a fake accident, contrives to meet her, and follows up the acquaintance, hoping to be able to put over a big haul. He, however, falls in love with Dorothy and when she repulses him he determines to follow his original scheme and steal her jewels.

Ransom, warned anonymously of his wife's affair, sets a trap by pretending to leave the city and returns when Rex has gained admission to Dorothy's room to steal her jewelry. He misunderstands the situation and is about to kill Rex, when Syrles, who is Rex's pal, poses as a detective and takes him away. Syrles then reminds Ransom of his admonition in a somewhat similar situation, not to close the door on his wife but to give her a chance. Ransom does so, and Dorothy convinces him of her innocence.

Program and Exploitation Catchlines:

Always Charming, Alice Calhoun Adds to Her Laurels in a Clever Story of a Neglected Wife.

What Were the "Closed Doors" and Did They Shut Out the Young Wife or Her Husband, Who Was Too Engrossed in His Business?

"Danger Valley"

Lost Mine in Death Valley Figures in Melodrama, Starring Neal Hart

Reviewed by Jessie Robb.

With most of the action located in the famous Death Valley, California, where, it is claimed, many of the scenes were actually shot, "Danger Valley" is a tale of finance and a lost mine which follows the well-known lines of the handsome hero rescuing the beautiful girl and her father, properly frustrating the villain, resulting in the expected happy ending. The picture was made by Pinnacle Productions, Inc., and released by Independent Film Association.

Throughout the picture there is considerable padding in the nature of a large number of closeups of the star. Most of the real action occurs after the various persons concerned have left the effete East and landed in the West. Hart puts up several fights, the last being a smasher on the edge of a cliff. The picture has the average amount of interest and will prove satisfactory for the neighborhood theatres.

The Story

The location of the gold mine in Death Valley, in which Goulding has invested his entire fortune, has been lost by a terrific sandstorm. The map has been stolen. The directors hire Doug McBride, engineer, to locate the mine. Van Zant opposes his employment. He hopes to ruin Goulding and force Eileen Goulding to marry him. McBride meets Eileen and falls in love. McBride goes West, Goulding and his daughter follow. In a saloon McBride saves an Indian from death. He learns of McBride's mission and in gratitude offers to guide him to the mine. They succeed in locating it.

Meanwhile, Goulding, Van Zant and a guide in Van Zant's pay, attempt to find the mine. They are lost and Van Zant succumbs. Eileen hears of the plot to defraud her father. She attempts to follow but is lured by a mirage. McBride rescues Goulding and Eileen but not until after a terrific struggle with the rascally guide who has found her.

Program and Exploitation Catchlines: Neal Hart as the Hero of Death Valley, Where He Discovers the Lost Mine and Saves His Sweetheart.

Intense Drama of Terrific Conflict of Man and Nature in Which Man Conquers Over the Desolation and Heat of Death Valley.

"Pathe Review No. 104"

Among the interesting items in this issue are "Points on Your Fingers," showing in detail just how experts manicure your fingers. Then there is a slow motion picture of Homer E. Baker, champion distance runner in action, showing the magnificent play of his muscles. Other views show terrapins, tortoises and turtles, from whose shells hair combs and similar ornaments are obtained, together with scenes of the quaint rites and dances of Camp Fire Girls in a summer camp. A Pathecolor scenic of more than ordinary beauty, together with several magnificent shots, shows the territory in France through which the languid river Indre flows.—C. S.

"Catching a Coon"

The second of the series of "The Adventures of Bill and Bob," produced by Cyrus J. Williams and presented by Pathe, is quite as entertaining as the first number. There are close-ups of Mr. Raccoon fishing for his breakfast, and the method by which he is captured alive by Bill and Bob is interestingly shown. The wire-haired dog that helps the boys to track their prey also helps out bravely with the comedy.—E. W.

Newest Reviews and Comments

"The Idol of the North"

Rough and Ready Melodrama Pervades Paramount Picture Starring Dorothy Dalton.

Reviewed by Edward Weitzel.

There are fist fights galore in "The Idol of the North," a Paramount picture starring Dorothy Dalton. Rough and ready melodrama of the Canadian wilds with a background of fur clad men and dance hall women, the story has plenty of vigor, and admirers of humanity in the raw will get a full portion of the article. The director has not handled his mob scenes any too expertly. His men and women mill around during the frequent troublous times in the dance hall in a jumbled up fashion that may be natural enough in reality but lacks artistic effect in a moving picture. A portion of the action is laid in New York, the vampire of the story being the wife of a prospector who has struck it rich, the wealth of her husband having decided her to throw over the man she really cares for. The discarded suitor puts up one of the hottest fights in the picture when he meets his rival in the Northwest and finds that he is trying to steal the love of the woman who was made a party to a forced marriage with him. There is something doing, of a melodramatic nature, all of the time.

Dorothy Dalton has laid aside her society wardrobe and appears as Colette Brissac, a dance hall girl. She makes her quite as alluring as intended by the author of the story, and that is filling a big order. Edwin August, E. J. Ratcliffe, Joe King and Marguerite Marsh are the principal members of a uniformly capable support.

The Cast

Colette Brissac.....Dorothy Dalton
Martin Bates.....Edwin August
Lucky Folsom.....E. J. Ratcliffe
Ham Devlin.....Riley Hatch
One-Eye Wallace.....Jules Cowles
A Soubrette.....Florence St. Leonard
Big Blond.....Jessie Arnold
Gloria Waldron.....Marguerite Marsh
Sergeant McNair.....Joe King

Story by J. Clarkson Miller.
Scenario by Frank Beresford.
Director, R. William Neill.
Length, 5,802 Feet.

The Story

Lucky Folsom, a New Yorker, goes to the Canadian Northwest and strikes it rich. At Totem City he meets Colette Brissac, a dance hall girl, who is attractive as she is moral. She refuses his protection, and Folsom goes back to New York and marries Gloria Waldron, an ambitious young woman who really loves Martin Bates, an engineer, but prefers luxury to everything else. Bates drifts out to Totem City and becomes a sot. Angry at Colette's scorn of them, a party of dance hall patrons force the girl to marry Bates. Colette is inclined to run away as soon as they are alone, but her husband's helpless condition appeals to her and she nurses him back to health and a realization of her worth. The two fall in love and are happy, until the arrival of Folsom and his wife. The fact that Bates owns a mine that has just given him a fortune brings Gloria to his cabin. She is ready to throw over her husband, and Colette sees her happiness slipping away from her. When Folsom follows his wife to the cabin, Colette prevents trouble by pretending to be flattered at meeting her old admirer. There is a fight in the dance hall, when the two men come together, and Colette saves her husband by shooting Folsom, wounding him in the arm. Bates learns to value Colette more than ever. Folsom, brought to his senses, determines to take his wife up to his claim and "make a real human being" of her.

Program and Exploitation Catchlines:

"The Idol of the North" Introduces Dorothy Dalton in the Short Skirts of a Dance Hall Girl of the Canadian Wilds.

Exploitation Angles: Hook this to "The Flame of the Yukon," which a lot of people will still remember, and which is one of Miss Dalton's chief successes because of its vivid story. Tell them that here is the old Dorothy Dalton back, and boom it over.

"The Galloping Devil"

Franklyn Farnum Star in Amusing Western, Canyon Pictures Corp. Release

Reviewed by Jessie Robb.

On the "Flying U" ranch in the West of the cattle country occurs the entire action of the adventures and romance of "The Galloping Devil," a genial, rollicking two-gun cowboy, played by Farnum. There is the necessary amount of melodrama which is concerned with the efforts of the two villains to ruin the girl and her guardian by preventing their cattle from having range and water. The screen version is somewhat confusing and rambling, but the main purpose seems merely to provide a vehicle for the Farnum stunts. And there are plenty of those. The picture has been made from the comic viewpoint. Even when things seem the most serious they are given a funny twist. The largest part of the action is carried by Farnum, who evidently enjoys the role of the gaily-dressed, humorous Andy, who takes tall chances and, of course, finally wins the girl in anything but romantic manner. Genevieve Berte is peppery as Elsie. There is also a precocious youngster who figures largely. A good picture for the Farnum "fans."

The Cast

Andy Green.....Franklyn Farnum
Elsie Gray.....Genevieve Berte
Chip.....Bud Osborne
"The Kid".....Master Jos. Chatterton
"Pink".....Vester Pegg

Story from the novel of the same name by B. M. Bowers
Directed by Nate Watt
Length, five reels.

The Story

Andy Green, rollicking, gaily-dressed cowboy, breezes into the "Flying U" ranch, owned by Chip, and gets employment. Chip's foreman, Dunk, is Elsie's guardian. He attempts to force her to sign papers releasing him. She refuses, as he has appropriated some of her money. Chip discharges him. A clash occurs. Andy routs Dunk and his followers. Chip breaks his leg. He makes Andy foreman. His tall story-telling disgusts everyone until his ability as a fighter is proved. Elsie insists in treating him disdainfully.

Dunk has succeeded in preventing the "Flying U" cattle from getting range and water. The clashes between the two factions are frequent. Elsie disregards Andy's warnings and is captured by Dunk. He tells her that he will release the right of way to the water if she will sign papers freeing him from her claims. She signs. On her way home she is overtaken by one of Dunk's men, who tries to take the paper. Andy, who has followed her, arrives in time and after a stiff fight and several narrow escapes saves Elsie and the agreement.

When things are running smoothly Andy decides to leave. But Elsie decides otherwise and tells him so. This is what Andy wants, so he stays.

Program and Exploitation Catchlines:

Everyone Thought Him the Biggest Liar on the Ranch Until He Proved He Could Fight as Well as Spin Yarns.

Franklyn Farnum, All Dressed Up Like a Christmas Tree, Is a Jolly Cowboy, Who Makes Things Hot For the Villain.

He Was a Two-Gun Fighter To Whom Fighting and Riding Was as Natural as Making Love.

"The Man of the Forest"

Entertaining Zane Grey Story of the West Distributed by W. W. Hodkinson Corporation

Reviewed by C. S. Sewell.

In "The Man of the Forest" Benjamin B. Hampton and his associates have produced an entertaining picture. It is distributed by the W. W. Hodkinson Corporation and adapted from a novel by Zane Grey. The story is of the type usually associated with this author's works and deals with the West, but in certain respects lacks the vigorous action of earlier productions based on this author's novels.

The story is melodramatic and the characters well drawn, but a speeding up of the action by further cutting would be advantageous. Carl Gantvoort, Claire Adams and Robert McKim, as the hero, heroine and villain respectively, are well cast and the remainder of the cast is satisfactory. A feature of the production is the clever work with several animals. A monkey, a bear and a mountain lion are used in the comedy scenes. The lion is also used in a scene which is not so pleasant, where he attacks one of the outlaws and downs him. A dog also appears in a similar scene. There is also a scene to which objection may be taken where the villain attempts to kill one of the principal characters by placing poison in his coffee after it has been shown that this poison is strychnine.

The Cast

Milt Dale.....Carl Gantvoort
Helen Raynow.....Claire Adams
Harvey Riggs.....Robert McKim
Lem Beasley.....Jean Hersholt
Al. Auchincloss.....Harry Lorraine
Bessie Beasley.....Eugenie Gilbert
Las Vegas.....Frank Hayes
Bo Raynor.....Charlotte Pierce
Lone Wolf.....Tote Du Crow

Length, 6,800 feet.
Adapted from novel by Zane Grey

The Story

Al. Auchincloss, in ill health, sends for his two nieces, Helen and Bo, to come to his ranch, and at the same time gets Milt Dale, who lives alone in the forest, to help him in rounding up the cattle. Milt and Helen are attracted to each other. This arouses the ire of Harvey Riggs, whose father has sent him to the ranch in the hope that he will reform, but he has entered into a conspiracy with Lem Beasely, a bootlegger, to secure control of the ranch. Harvey succeeds in framing Milt and getting rid of him. He then has Beasley's men kidnap the girls and take them to a deserted shack. A friendly Indian sees them and warns Milt. In the meantime Beasley seeks to kill Auchincloss by an overdose of poison, but fails and is shot by Los Vegas, a cowboy. Milt rescues the girls, and a former confederate squeals on him regarding a forgery. The road is thus left clear for Milt and Helen for their love affair.

Program and Exploitation Catchlines:

Remember How You Enjoyed the Other Zane Grey Pictures? Well, this One Is the Best of the Lot.

A Thrilling Story of the Great West Told with the Beauty and Charm of Which Zane Grey Is a Master.

Not Only Is This a Thrilling Story by that Master Novelist, Zane Grey, But It Has Unusually Clever Animal Studd, with a Bear, a Monkey and a Mountain Lion.

Exploitation Angles: There is a movement on foot by the Curtis publications to further popularize Zane Grey as an author. If you look it up, you can easily find a way to use it to your own advantage. Then, too, animals in a picture, always suggest methods of exploitation, and in the summer everybody is enjoying or thinking of the outdoor life, exemplified in this Western subject, so stress the picture's outdoor atmosphere. The three principals are worthy of mention

Newest Reviews and Comments

"Wings of Pride"

Olive Tell Has Leading Role in B. A. Rolfe Production.

Reviewed by Jessie Robb.

The old saw, "Pride goeth before a fall," is illustrated in this Jans Pictures, Inc., release. The story of an extremely haughty society girl who unexpectedly learns that she is adopted and who promptly leaves her luxurious home to take up a life of almost abject poverty with her real parents is illogical and does not ring true. Her subsequent existence and adventures bring her in contact with the local political boss and the young district attorney. The direction is not particularly smooth and has resulted in uneven development. Sets and photography are satisfactory.

Olive Tell, who has the feminine lead, has a congenial role. With the reputation of a beauty, she not only looks but acts the part. The supporting cast is good. This production will please a not too discriminating clientele.

The Cast

Olive Muir.....Olive Tell
Kent Ordway.....John O'Brien
Dick.....Denton Vane
Mrs. Muir.....Ida Pardee
Prentice.....J. D. Walsh
Mrs. Prentice.....Margaret Seddon
Kavanaugh.....Edwards Davies
Lady Lou.....Cora De Orsay
Alice Prentice.....Raye Dean

Story from the novel of the same name by Louise Kennedy Mabie
Scenario by Violet Clark
Directed by B. A. Rolfe
Length, six reels

The Story

Olive Muir is an extremely haughty society girl. She is engaged to Dick. Her mother invites Alice Prentice to visit them. Olive objects. Soon after Mrs. Muir receives a visit from Prentice, who is drunk. Olive learns with horror that she is adopted, that Prentice is her real father and Alice her sister. Kent Ordway, district attorney, has called on Alice. He meets Olive and arouses her interest. Olive leaves for the West to visit her sick mother.

She finds the home a poor one, but makes the best of it. Prentice is the tool of Kavanaugh, the political boss. He meets Olive and schemes to possess her. Olive and Ordway become friends. Ordway is trying to clean up the political gang. Kavanaugh plans to kill Ordway and use Prentice as a decoy. Olive begs her father to warn him. He agrees. There is a terrific fight in Ordway's house, in which Prentice is killed by Kavanaugh. Back in her own home Olive learns that Alice and Dick love each other. She releases Dick and then, as Ordway refuses to speak, tells him she loves him.

Program and Exploitation Catchlines: Olive Tell, Stage Beauty, in Role of Proud Society Girl, Who Is Forced to Propose to the Man She Loves.

"Now or Never"

Harold Lloyd's First Three-Reel Comedy Is a Humdinger—Released by Pathe

Reviewed by Edward Weitzell.

Speaking of "Now or Never," Harold Lloyd's first three-reel comedy presented by Associated Exhibitors, Inc., if Harold hasn't made a knockout now he never will. The picture is a humdinger, with just enough story to hold it together, and is stuffed with comedy thrills and hearty laughs. It is as clean as a hound's tooth and not the slightest trace of vulgarity in situation or business can be detected in any of the scenes. Affairs start off with a bang the instant the auto of the star is seen streaking it across the landscape, and everything and everybody are kept on the jump until the final fade-out. Much of the material is new, and the familiar touches of business are given the appearance of originality by the clever way they fit into the scenes.

There is a small girl of four or five who is the motive power of the plot. She is being taken on a railroad journey by her nursemaid, who is going to meet her young man. The maid finds out that the father of the youngster has a berth in the same sleeper. She has taken the child away secretly and doesn't know what to do. Her young man arrives unexpectedly, as the train is about to pull out. She tells him to take the child into another coach. He obeys and his adventures with the blessed four-year-old that night in the sleeper and in the morning when he tries to dress her are deliciously funny. Little Anna May Bilson as the child is a worthy rival of Master Jackie Coogan, both for winning personality and acting ability. Her handling of the "Don't be silly!" scene, when the maid's young man tries to amuse her by doing the foolish things one does to keep a baby from crying, is a touch of genius, and she shares honors with the star. Harold Lloyd has never been more deft and entertaining. His method of getting the young lady into her clothes will convulse every mother and big sister, and force all fathers, bachelors and big and little brothers to swell the chorus of glee. "Now or Never" is great fun.

THE BIG THREE OF "HANDCUFFS OR KISSES"
George Archainbaud, director; Elaine Hammerstein, star, and Robert Ellis, leading man, in the Selznick feature

"Pathe Review"

As usual, several subjects are treated interestingly in this issue of Pathe Review. A study of birds, apparently sea gulls, show them flying remarkably close to the camera. Then by means of slow motion pictures the movement of their wings is clearly shown. Pictures of this kind are valuable for furnishing a study of wing power, to aid engineers in furthering the science of aviation.

The printing of a graphic supplement for Sunday newspapers is also shown in details—just how the negatives are made then transferred to copper rollers and developed on the rollers, producing the soft finish rotogravure effect.

There is also a clever Hy Mayer Travellaugh entitled "In the Silly Summer Time" and Pathecolor pictures, "Straw Men of Africa," showing natives of Tunisia weaving baskets and other articles from the alfa plant.

"The Eagle Man"

This is one of the best of the series of Star Ranch two-reel Westerns distributed by C. B. C. Film Corporation. C. Edward Hatton is the star and has the title rolee, and Catherine Craig is again his leading woman.

There is as much action in thisp icture as in many western five-reelers, including a regular miniature rodeo staged in a street.

The story involves an Eastern girl who goes West and meets a bully, who is also a crook. She slaps his face. He falls in love with her and watches her at a distance while she is painting a picture. After saving her brother, who is accused of a mail robbery, and, capturing the culprits, he wins her love.

Albert Royell directed the feature from a story written by Victor Allen.

Screen Snapshots No. 25

The outstanding feature of this issue of "Snapshots" is a number of views of "The Kid," Jackie Coogan, snapped during his recent visit to New York, when he made such a hit. He is shown getting "trimmed" in a barber shop while an admiring crowd looks through the window. Also, talking to Marcus Loew, and at a ball game with Mayor Hylan, while he also talked to "Babe" Ruth.

Another scene shows Universal and Christie beauties in a fashion show. Lucille Lee Stewart is shown "making up" for a part, and May MacAvoy bidding goodbye to other stars before leaving for California.

The difficulties of a comedy director are also shown, as Earl Kenton has a hard time getting Louize Fazenda, Chester Conklin and others on the set in time.

Another set of entertaining shots shows amusingly what happens when a cameraman takes two films on the same negative, although some of the scene appear to be due to double printing.

Walter Heirs has a hard time and furnishes several laughs when he tries to get a drink of water. Everyone "butts in," as it has been whispered around the studio that he has hidden "hootch" in the water cooler.

Another Culver City romance has just developed. Gloria Hope, playing in "The Grim Comedian" at the Goldwyn studio, and Lloyd Hughes have announced their engagement. Hughes is building a house in Hollywood, though no date has been set for the wedding.

* * *

Nathan Hirsh, president of Aywon, sailed for Europe on the Olympic May 14. He will visit London, Paris and Berlin.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which reviews of consensus appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all subjects are five-reel dramas.

FOX ENTERTAINMENTS

(Fox News Every Sunday and Thursday)

SPECIALS.

Skirts (Special Cast—Seven Reels. R-207.
While New York Sleeps. Vol. 46, P-719. (Six Parts).
Blind Wives (All-Star Cast—Seven Reels). R; Vol. 48, P-324; C-R, P-406; Ex. P-565.
A Connecticut Yankee in King Artbur's Court (All-Star Cast—Seven Reels). C-R, Vol. 49, P-125; R; Vol. 48, P-806; C-R, Vol. 48, P-792.
Queen of Sheba (All Star). R, Vol. 49, P-879; C-947.

WILLIAM FARNUM SERIES.

The Scuttlers (Six Reels). R; Vol. 47, P-1084; Vol. 48; C-R, P-46.
His Greatest Sacrifice. R-205; C-267.

PEARL WHITE SERIES.

The Mountain Woman (Six Reels). R; Vol. 48, P-725; C-R, P-1033.
Know Your Men (Six Reels). R; Vol. 49, P-516; C-R, P-581.
Beyond Price. R-326.

TOM MIX SERIES.

The Road Demon (Six Reels). R; Vol. 48, P-1009; C-R, Vol. 49, P-31.
Hands Off (Six Reels). Vol. 49, R-766; C-R, 823.
The Hornets' Nest.

WILLIAM RUSSELL SERIES.

The Cheater Reformed. R; Vol. 49, P-198.
Bare Knuckles. R-311; C-R, Vol. 49, P-360.
Colorado Pluck. R-207.

SHIRLEY MASON SERIES

Wing Toy. R; Vol. 48, P-816; C-R, Vol. 49, P-135.
The Lamplighter. Vol. 49; R-878; R-47.
The Mother Heart.

GEORGE WALSH SERIES.

Number 17. R-86; C-149.
Dynamite Allen. R-311; Vol. 49, P-43; C-8, P-135.
From Now On.

20TH CENTURY BRAND.

Partners of Fate (Louise Lovely). R-86.
Why Trust Your Husband? (Eileen Percy). R; Vol. 48, P-595; C-R, P-916.
Oliver Twist, Jr. (Harold Goodwin). R; Vol. 49, P-414; C-R, P-706.
The Blushing Bride (Eileen Percy). R; Vol. 49; P-192; C-R, Vol. 49, P-360.
The One-Man Trail (Buck Jones). R; Vol. 49, P-626; C-R, P-705.
While the Devil Laughs (Louise Lovely). R; Vol. 49, P-625.
Big Town Ideas (Eileen Percy).
Get Your Man (Buck Jones).
Hearts of Youth (Harold Goodwin).
The Tomboy (Eileen Percy). R-208; C-267.

SERIAL.

Fantomas (Serial—Twenty Episodes). R; Vol. 48, P-218.

SUNSHINE COMEDIES.
(Two Reels Eacb.)

The Simp. C-Vol. 49, P-513.
The Big Secret. C-Vol. 49, P-630.
His Unlucky Job.
The Baby.
Pretty Lady.
His Noisy Still.
Mutt and Jeff.
A Crazy Idea.
Factory to Consumer.
The Hayseed. R-328.

CLYDE COOK COMEDIES.
(Two Reels Each)

The Jockey. C-Vol. 49, P-630.
Don't Tickle.
All Wrong.

MUTT AND JEFF CARTOONS.
(One Reel)

Dr. Killjoy. Vol. 49, C-310.
A Rare Bird.
Flivvering.

FAMOUS PLAYERS-LASKY

March.

Straigbt Is the Way (Cosmopolitan Production—L-6,839 Ft. R; Vol. 49, P-45.
The Call of Youtb (Hugh Ford Britisb Production)—L-3,871 Ft. R-756.
The Easy Road (Thomas Meigban)—L-4,982 Ft. R; Vol. 48, P-1090.
O'Malley of the Mounted (William S. Hart) L-5,626 Ft. R; Vol. 48, P-965; C-R; Vol. 49, P-135.
Beau Revel (Thomas H. Ince—Louis J. Vance Production). L-5,293 Ft. R; Vol. 49, P-412; C-R, P-469.
The Gilded Lily (Robert Z. Leonard Production—Mae Murray). L-6,000 Ft. R; Vol. 49, P-310; C-R, 469.
The Idol of tbe Nortb (Dorotby Dalton)—L-5,802 Ft.

April.

The Faith Healer (George Melford Production). 6,347 Ft.; R; Vol. 49, P-413; C-R, P-705.
The Dollar a Year Man (Roscoe Arbuckle). 4,606 Ft. R; Vol. 49; P-515; C-R, P-706.
Buried Treasure (Cosmopolitan-Marion Davies). 6,964 Ft. R; Vol. 48, P-1089; C-R, Vol. 49, P-31.
The Witching Hour (W. D. Taylor Production). 6,734 Ft. C-R, Vol. 49, P-360; R, Vol. 49, P-193.
The Love Special (Wallace Reid). 4,855 Ft. R; Vol. 49, P-516; C-R, P-581.
The Great Day (Hugh Ford-British Production). 3,827 Ft. R-767.
What Every Woman Knows (Wm. DeMille Production). 6,675 Ft. C-R; Vol. 49, P-360; R; Vol. 49, P-192.
Tbe Home Stretch (Ince-Douglas McLean). 4,512 Ft. R-91; C-267.
The Whistle (W. S. Hart). R; Vol. 49, P-627; C-R, P-706.

May.

The City of Silent Men (Thomas Meighan). 6,199 Ft. R-759, C-R, 823.
Proxies (Cosmopolitan Production). 6,283 Ft. R; Vol. 49, P-881; C-947.
Old Jo (Dorothy Gish). 4,956 Ft.
King, Queen, Joker (Sid Chaplin). 6,016 Ft.
Too Wise Wives (Lois Weber Production). 6,164 Ft.
Sacred and Profane Love (Elsie Ferguson). 5,964 Ft. R; Vol. 49, P-994; R-47.
Sentimental Tommy (John S. Robertson Special). Vol. 49, P-626; C-R, 706.
Deception (European Production). R; Vol. 49, P-989; C-47.
The Traveling Salesman (Roscoe Arbuckle). R-88; C-149.
The Wild Goose. R-322.
The Lost Romance (DeMille Production). R-326.

COMEDIES.

Mar. 6—Wedding Bells Out of Tune.
Mar. 20—Sweetheart Days.

MACK SENNETT COMEDIES.

April 16—Officer Cupid. R-204.
April 24—Away from the Steerage.

PARAMOUNT ARBUCKLE COMEDIES.
(Two Reels Each).

Mar. 27—Out West.
April. 3—The Bell Boy.

ARBUCKLE.

May 8—Moonshine.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

Mar. 20—Jerusalem the Holy City. C. Vol. 49, P-613.
Mar. 27—Modern Jerusalem. C. Vol. 49; P-469.
April 3—Along the Riviera. C-764.
April 10—Alexandria. R. 880.
April 17—Biskea the Beautiful. Vol. 49, R-995.
April 24—Present Day Prague. R-208.
May 1—A Polynesian Odyssey. R-328.
May 8—The Galata Bridge. R-328.
May 15—Monte Carlo.
May 22—Bazaars of Cairo.
May 29—Country Life in Bobemia.

VENDENBURGH SERIES.
(One Reel Each.)

Wild Men of Africa.
May 1—The Lion Killers.
May 16—Slaying the Hippopotamus.
May 29—The Land of Pygmies.

PARAMOUNT MAGAZINE.
Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).
Paramount Magazine. C; Vol. 49, P-630.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison and Josie Sedgwick are starred in the "Double Adventure" Serial. Ruth Roland stars in the "Avenging Arrow" Serial. George B. Seitz and June Caprice star in "The Sky Ranger" Serial.

Releases for Week of April 10.

No. 12 of the Double Adventure (Hazardous Heights).
No. 5 of The Avenging Arrow (Tbe Message Stone).
A Forest Samson (Edgar Jones' Production—Two Reels). R-769.
Rush Orders ("Snub" Pollard—Rolin Comedy—One Reel). C-764.

Releases for Week of April 17.

No. 13 of the Double Adventure (By Air and Sea).
No. 6 of The Avenging Arrow (The Midnight Attack).
The Sagebrush Musketeers (Two Reels—Tom Santschi—Western). C-754.
Hobgoblins (One-Reel Comedy—Eddie Boland).

Releases for Week of April 24.

No. 14 of The Double Adventure (The House in the Canyon).
No. 7 of The Avenging Arrow (Tbe Double Game).
The Law of the Woods (Edgar Jones—Two Reel Drama). R-204.
Bubbling Over ("Snub" Pollard—One Reel Comedy—Rolin). R-877.

Releases for Week of May 1.

No. 15 of The Double Adventure (The Wages of Crime).
No. 8 of The Avenging Arrow (Tbe Strange Pact).
No. 1 of The Sky Ranger. Sky Ranger, Tbe (Serial). R; Vol. 49, P-993.
The Sheriff of Mojave (Tom Santscbi—Two Reels). R-204.
Hurry West (Eddie Boland—One Reel). R-85.
Catching a Coon (Bill and Bob—One Reel).

Releases for Week of May 8.

No. 9 of The Avenging Arrow (Tbe Auction Block).
No. 2 of The Sky Ranger (Tbe Sinister Signal).
No Children (One Reel—"Snub" Pollard Comedy). P-204.

Releases for Week of May 15.

The Lure of Egypt (Six Parts). R-91.
No. 10 of The Avenging Arrow (Outwitted).
No. 3 of The Sky Ranger (In Hostile Hands).
A Straight Crook (One Part Comedy—Eddie Boland). R-210.

Releases for Week of May 22.

No. 11 of The Avenging Arrow (Dangerous Waters).
No. 4 of The Sky Ranger (Desert Law).
Big Game (Snub Pollard—One-Reel Comedy).

ROBERTSON-COLE

One Man in a Million (George Beban—Six Reels). R; Vol. 48, P-697; C-R, P-668.
The First Born (Sessue Hayakawa). R; Vol. 48, P-818; C-R, P-1033.
The Mistress of Sbenstone (Pauline Frederick). R; Vol. 49, P-46; C-R, P-469.
Seven Years' Bad Luck (Max Linder). R-87; C-149.
"813." R; Vol. 49, P-47.
See My Lawyer (Cbristie Comedy—Six Parts). R-322.
What's a Wife Worth? (Cabanne Production—Six Parts).
Good Women (Gasnier Production — Six Parts). R-208.
Nobody's Kid (Mae Marsh). R-322.
If Women Only Knew (Six Parts).
Beach of Dreams.
Black Roses (Sessue Hayakawa). R-88; C-149.

CURRENT FILM RELEASE DATES

GOLDWYN DISTRIBUTING

Song of the Soul (Vivian Martin).
Godless Men—L-6,367 Ft. Vol. 48, P-730; C-R, P-1033.
Just Out of College—L-4,779 Ft. R; Vol. 48; P-964; C-R, P-1033.
The Highest Bidder—L-4,960 Ft.; R-879.
Prisoners of Love. R; Vol. 48, P-594; C-R, P-668.
Guile of Women. R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
A Voice in the Dark—L-4,255 Ft.
What Happened to Rosa—L-4,148 Ft.; R; Vol. 49, P-880; C-947.
Roads of Destiny (Pauline Frederick). 4,955 Ft.; R; Vol. 49, P-629; C-R, P-705.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Production). 5,574 Ft. R; Vol. 49, P-409.
A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft.; Vol. 49; C-R, 823.
Snowblind (All Star).
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Production).
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.

GOLDWYN-BRAY.

No Reg-lar Bird (Finley Nature) and Hidden Cascades of Luzon (Powell Expedition).
Chemical Inspiration and Cartoon.
Safe Combination and Cartoon.
The City That Never Sleeps (Powell Expedition).

GOLDWYN-BRAY COMICS.
(One Reel.)

Judge Rummy in "The Sponge Man" (Lampoons).
Shenanogan Kids in "Hunting Big Game (Lampoons).

CAPITOL COMEDIES.

Indigo Sunday. V; Vol. 49, P-630.
Home Brewed Youth. C; Vol. 49, P-630.
Angels' Feathers.

GOLDWYN—INTERNATIONAL COMICS.

Too Much Pep.
Fatherly Love.
The Chicken Thief.

EDGAR COMEDIES.

Get Rich Quick Edgar. C; Vol. 49, P-513.
Edgar the Detective. C-876.

REALART PICTURES

Star Productions.

The New York Idea (Alice Brady). Vol. 47, P-769; C-R, P-1002.
Oh, Lady, Lady (Bebe Daniels). R; Vol. 48; P-100; C-R, P-282.
Something Different (Constance Binney). R; Vol. 48, P-216; C-R, P-668
All Souls' Eve (Mary Miles Minter). R; Vol. 48, P-731; C-R, Vol. 49, P-31.
The Snob (Wanda Hawley. R; Vol. 48; P-731.
She Couldn't Help It (Bebe Daniels). R; Vol. 49, P-46.
The Plaything of Broadway (Justine Johnstone). R; Vol. 49, P-415; C-R, P-469.
Out of the Chorus (Alice Brady). R; Vol. 49, P-517; C-R, P-581.
Her First Elopement (Wanda Hawley). R-88; C-149.
Ducks and Drakes (Bebe Daniels). R; Vol. 49; P-628; C-R, P-705.
The Outside Woman. R; Vol. 49, P-627; C-947.
The Little Clown (Mary Miles Minter). 5,031 Ft. R; Vol. 49, P-877, C-947.
The House That Jazz Built (Wanda Hawley). 5,225 Ft. R; Vol. 49, P-990.
The Magic Cup (Constance Binney). R-86; C-267.
Sheltered Daughters (Justine Johnstone). R-209.

AMERICAN FILM COMPANY

The Blue Moon. Vol. 48, P-99.
Their Mutual Child (Margarita Fisher — Six Reels).
Sunset Jones (Charles Clary and Irene Rich). R; Vol. 49, P-995.
Payment Guaranteed (Margarita Fisher). R; Vol. 49, P-991.

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

Chester Comedies.
(Two Reels.)

Ready to Serve.
Snooky's Wild Oats.

Christie Comedies.
(Two Reels.)

Wedding Blues (Two Parts). R; Vol. 49, P-414.
Mixed Bedrooms (Two Parts). C; Vol. 49, P-513.
Short and Snappy.
Sneakers.
The Reckless Sex.
Red Hot Love.

Torchy Comedies.

Torchy's Double Triumph. R; Vol. 49, P-413.
Torchy's Promotion.

Mermaid Comedies.

Moonshine. C; Vol. 49, P-627.
The Greenhorn.
The Three Jokers. R-328.

Vanity Comedies.

Hubby Behave.
Take Your Time.
Three Jokers.
Rocking the Boat.

Specials.

Valley of Ten Thousand Smokes (One Part).
Modern Centaurs (One Part).

Robert C. Bruce Series.

Water Trails (One Reel). C; Vol. 49, P-513.
Voices of the Sea. C; Vol. 49, P-629.
The Merry Little Put Put. R-326.

Chester Outing Scenics.

One Peek was Plenty. R-876.
The Red Trail's End.

Gayety Comedies.

Dummy Love.
Zero Love.
Mixed Bedrooms.
Turkey Dressing. R-754.

Chester Screenics.

Philippine Futurity.
New Wine in Old Bottles.
From Dear to Dam.
Buzz-z-.

Hudson Bay Travel.

It's a Great Life If—
An Eskimotion Picture.

World Wanderings.

In Dutch.
South Sea Magic.

Miscellaneous.

Golf (Slow Motion).
Dixie.

PIONEER FILM CORP.

Out of the Depths (Violet Mersereau and Edmund Cobb).
Finders Keepers (Violet Mersereau and Edmund Cobb). R; Vol. 49, P-516.
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
Idle Hands (Gail Kane and J. Herbert Frank). C-R, P-1002; R-210.
A Good Woman (Gail Kane and J. Herbert Frank).
Crimson Cross.
Stolen Moments (Margaret Namara — Six Reels).
The Barbarian (Monroe Salisbury — Six Reels). R; Vol. 49, P-992.
Indiscretion (Florence Reed—Six Reels).
A Man There Was (Victory Seastrom — Six Reels). R; Vol. 43; P-1682.
Beyond the Crossroads (Ora Carew — Six Reels).
In Society (Edith Roberts—Six Reels).
Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.

UNIVERSAL FILM MFG. CO.

"The Diamond Queen" serial stars Eileen Sedgwick, and "The White Horseman" serial stars Art Acord.

Harem Scarem (Century Lions — Two-Reel Comedy).
Who Was the Man? (Hoot Gibson—Two-Reel Western).
The Big Adventure (Breezy Eason). R; Vol. 49, P-879; C-947.
No. 12 of The Diamond Queen (The Kidnapping).
No. 5 of The White Horsemen (Trails of Treachery).
Short and Sweet (Dorothy Wolbert). One-Reel Comedy).
A Monkey Hero (Joe Martin—Comedy). Two Reels).
On Witb the Show (Century Lions—Two Reels.
The Guilty Trail (Jack Perrin—Two-Reel Western).
Desperate Youth (Gladys Walton). R; Vol. 49, P-990; C-47.
No. 13 of The Diamond Queen (Weird Walls).
No. 6 of The White Horseman (The Furnace of Fear).
Blue Sunday (Two Parts—Lyons and Moran, Jewel Comedy).
Oh, Tessie (One Part—Dorothy Wolbert—Comedy).
The Kid's Pal (Two Parts—Brownie, a Dog). R-204.
Crossed Clues (Two Parts—Hoot Gibson—Western).
No. 14 of The Diamond Queen (The Plunge).
No. 7 of The White Horseman (The Brink of Eternity).
The Truck Horse Bandit (Billy Fletcher—One-Reel Comedy).
Reputation (Priscilla Dean—Jewell). R-205; C-267.
The Country Heir (Harry Sweet—Two Reel Century).
The Empty Gun (Lon Chaney — Two Reel Western).
The Blazing Trail (Frank Mayo). R-89.
Wood Simps. R-204.
For Sale (Two Reels—Century Comedy). R-205.
The Wallop (Harry Carey). R-207; C-267.
No. 15 of The Diamond Queen (The Decoy).
No. 8 of The White Horseman (The Pit of Peril).
Zulu Love (One-Reel Comedy—Eddie Barry). Comedy).
Dandy Lions (Two Parts—Century Lion Comedy).
The Outlaw (Two Reels—Jack Perrin).
Wolves of the North (Eva Novak).
No. 16 of the Diamond Queen (The Dip of Death).
No. 9 of The White Horseman (The Opal Bracelet).
A Cheese Romance (Star Comedy—Billy Fletcher—One Reel).
Playmates (Two-Reel Comedy).
The Winning Track (Two-Reel Western—Hoot Gibson).

L-J-SELZNICK ENTERPRISES

ELAINE HAMMERSTEIN STAR SERIES.

Poor, Dear Margaret Kirby. 5,500 Ft. R; Vol. 49, P-411; C-R, 823.
The Miracle of Manhattan. R-92; C-267.
The Girl from Nowhere.

EUGENE O'BRIEN STAR SERIES.

Worlds Apart. L-5,980 Ft. R-206.
Gilded Lies. R-878.
The Last Door.
The Wonderful Chance. R-210.

OWEN MOORE STAR SERIES.

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience.

CONWAY TEARLE STAR SERIES.

Bucking the Tiger. L-5,000 Ft. R-206.
The Fighter.

SPECIAL PRODUCTIONS.

The Road of Ambition (Conway Tearle). L-5,500 Ft. R; Vol. 49, P-191; C-R, P-469.
The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192.

NORMA TALMADGE (REISSUE).

Ghosts of Yesterday.

SHORT SUBJECTS.
(Released by Select)

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

CURRENT FILM RELEASE DATES

W·W·HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.

ZANE GREY PICTURES, INC.

Riders of the Dawn (Seven Reels).
The U. P. Trail (All-Star—Seven Reels). R; Vol. 47, P-386; C-R, P-580.

J. PARKER READE, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47, P-639; C-R, P-852.

DIAL FILM COMPANY PRODUCTIONS.

The Tiger's Coat (Myrtle Stedman).

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

NATIONAL PRODUCTIONS.

The Kentucky Colonel (J. J. Dowling). R; Vol. 46, P-530.

IRVIN V. WILLAT PRODUCTIONS.

Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.

J. L. FROTHINGHAM PRODUCTIONS.

The Broken Gate. R; Vol. 48, P-101; C-R, P-282.
The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION.

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324.

HUGO BALLIN.

Pagan Love.
East Lynne. R; Vol. 49, P-415; C-R, P-469.

RENCO FILM CORPORATION.

Lavender and Old Lace. R-92; C-149.

FIRST NAT'L EXHIBITORS

Mama's Affair (Constance Talmadge). R; Vol. 48, P-726; C-R, P-916.
My Lady's Latchkey (Katherine MacDonald). R; Vol. 48, P-817; C-R, Vol. 49, P-469.
Habit (Mildred Harris). R; Vol. 49, P-626.
The Woman in His House.
The Old Swimmin' Hole (Charles Ray). R; Vol. 49, P-44; C-R, P-135; Ex. P-151.
Scrambled Wives (Marguerite Clark).
Lessons in Love (Constance Talmadge). R-206.
The Skipper's Treasure Garden (Toonerville Trolley Comedy—Two Reels). C-309.
Jim the Penman (Lionel Barrymore). R; Vol. 49, P-518; C-R, P-581.
Love, Honor and Behave (Mack Sennett Production). C-R; Vol. 49, P-469; R-515.
The Passion Flower (Norma Talmadge). 6,953 Ft. Vol. 49. R-758; C-R, P-823.
The Oath (R. A. Walsh). R; Vol. 49, P-881, C-947.
Not Guilty (Sidney Franklin Production).
The Girl in the Taxi (The Carter DeHavens).
Bob Hampton of Placer (Marshall Neilan Production). R-90; C-267.
Gypsy Blood (Pola Negri). R-321.
Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin).
The Sky Pilot (Cathrine Curtis Productions). R; Vol. 49, P-994; C-47.
Scrap Iron (Charles Ray—7,500 feet).
Peck's Bad Boy (Jackie Coogan). R-87, C-49.
Bob Hampton of Placer (Neilan Production). R-90.
In the Heart of a Fool (Allen Dwan Production). R-327.

"BIG FIVE" ATTRACTIONS.

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.

VITAGRAPH

SPECIAL PRODUCTIONS.

Dead Men Tell No Tales (Seven Reels). R; Vol. 47, P-249; Vol. 48; C-R, P-46; Ex.-P-687.
Black Beauty (Jean Paige). R; Vol. 48, P-555; C-R, P-668.
The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.

ALICE JOYCE.

The Vice of Fools. R; Vol. 47, P-252; C-R, P-714.
Cousin Kate. Vol. 48, P-598; C-R, Vol. 49, P-581.
Her Lord and Master (Six Reels). R-756, C-947.

CORINNE GRIFFITH.

It Isn't Being Done This Season. R; Vol. 49, P-414.
What's Your Reputation Worth? R-759; C-R, 823.

EARLE WILLIAMS.

Diamonds Adrift. R; Vol. 49, P-514.
The Romance Promoters.
It Can Be Done. R; Vol. 49, P-991.

ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49, P-991.

ALICE CALHOUN PRODUCTIONS.

Princess Jones. R; Vol. 49, P-993.
The Charming Deceiver. R; Vol. 49, P-994.

LARRY SEMON COMEDIES.

The Sultor.
The Hick. R-759.
The Rent Collector. R-881.

JIMMY AUBREY COMEDIES.

(Two Reels)

His Jonah Day.
The Decorator.
The Blizzard. R; Vol. 49, P-414.

CHAPTER PLAYS.

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes).

SERIAL.

The Purple Riders (Joe Ryan—Fifteen Episodes). Vol. 49, R-877.

METRO PICTURES CORP.

Cinderella's Twin (Viola Dana). R; Vol. 49, P-878; C-947.
Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels). R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Feb. 7—Passion Fruit (Doraldina—Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992, C-47.
April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518 C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.
Coincidence. R-209.
The Last Card.
Home Stuff.
Fine Feathers.

NAZIMOVA PRODUCTIONS.

Dec. 6—Billions (Nazimova—Six Reels). R Vol. 47, P-912; C-R, P-1002.

C. E. SHURTLEFF, INC.

Mar. 14—The Little Fool (Star Cast). R; Vol. 49, P-411; C-R, P-469.

S-L PRODUCTIONS.

Feb. 28—Without Limit (Anna Q. Nilsson—All-Star Cast—Six Reels). Vol. 48, P-1094.

BUSTER KEATON COMEDIES.

February—Hard Luck. R; Vol. 48, P-967.
The Goat. R; Vol. 49, P-412.
The High Sign.

STOLL FILM CORP.

(Released through Pathe Exchanges.)

The Flame. R; Vol. 48, P-732; C-R, P-916.
God's Good Man. R; Vol. 48, P-1092.
The Tidal Wave. R; Vol. 49 P-47; C-R Vol. 49, P-360.
Bars of Iron. R-310; C-R, Vol. 49, P-360.
Testimony. R-311; C-R, P-581.
The Garden of Resurrection. R; Vol. 49, P-517.

FEDERATED EXCHANGES

SPECIALS.

Penny of Top Hill Trail (Bessie Love). R-89; C-267.
Hearts and Masks. R-209.
Good-Bad Wife.
The Servant in the House.
Don't Leave Your Husband. R; Vol. 49, P-989.

MONTE BANKS COMEDIES.

Nearly Married.
Kidnappers' Revenge.
A Bedroom Scandal.
His Dizzy Day.

HALLROOM COMEDIES.

False Roomers. R; Vol. 49, P-995.
Their Dizzy Finish.

MISCELLANEOUS RELEASES

EQUITY PICTURES.

Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). R; Vol. 46, P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R, P-608.
Straight from Paris (Clara Kimball Young). R-876.
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Hush (Clara Kimball Young). R-87; C-149.

KINETO COMPANY OF AMERICA, INC.

(Urban Popular Classics)

Kineto Reviews

(Released Through National Exchanges, Inc.)
(One Reel)

Liquid Gold in Texas.
Babyhood.
Trip of the U. S. Idaho.
Vegetarians.
Hunting for the Sea Wolf.
Boy Scouts.
Water Babies.
Beauty Spots in the United States and Canada.
Acrobatic Flies. C-625.
Delta of the Nile. C; Vol. 49, P-630.
Manhattan Life. R-881.
Morocco the Mysterious. R-204.
Naturalist's Paradise. R-210.
Birds of Crags and Marshes. R-204.
Peculiar Pets. R-204.

CHARLES URBAN'S MOVIE CHATS.

(Released Through State Rights Exchanges)
First Series from No. 1 to 26, Inclusive (One Reel).
Second Series from No. 27 to 52, Inclusive (One Reel).

NATIONAL EXCHANGES.

Welcome, Children. R-324.
Kineto Reviews (One Reel a Week).
The Great Reward (Burston Serial). R-325.

RUSSELL-GRIEVER-RUSSELL.

(Released Through Capital Film Company)

Specials.

Witch's Lure.
A Profligate Woman.

Fritzi Ridgway Productions.

(Two Reels)

A Race with Death.
Across the Border.

Tusun Comedies.

Cabareting Under Difficulties.
Stranded.

Helen Gibson Series.

Payroll Pirates.
Wires Down.

Gasoline Alley.

(One Reel)

Some Party.
Well! Well!

CURRENT FILM RELEASE DATES

ASSO. PRODUCERS

THOMAS H. INCE PRODUCTIONS.

Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.
Mother O'Mine.

J. PARKER READ, JR.

A Thousand to One (Hobart Bosworth—Six Reels. R; Vol. 47, P-1082; C-R, Vol. 48, P-164.
I Am Guilty (Louise Glaum). R-85; C-149.

ALLAN DWAN PRODUCTIONS.

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
The Broken Doll.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons.

MACK SENNETT PRODUCTIONS.

A Small Town Idol (Ben Turpin). R; Vol. 48; P-967; C-R, Vol. 49, P-31.
Home Talent.
She Sighed by the Seaside (Two Reels).

J. L. FROTHINGHAM.

The Ten Dollar Raise. R-323.

UNITED ARTISTS

Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-R, P-1002; Ex. Vol. 48, P-62; Vol. 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48, P-466; C-R, P-538. Ex. Vol. 49, P-60.
March—The Nut (Douglas Fairbanks). R-309; Ex. Vol. 48, P-1043.
Dream Street (D. W. Griffith Production). Vol. 49, R-876.
Through the Back Door (Mary Pickford).

STATE RIGHT RELEASES

ALLIED DISTRIBUTING CORPORATION.

Alt and Howell Comedies.

(Two Reels Each)

April 15—Pure and Simple.
May 15—Liquorish Lips.

ARROW FILM CORPORATION.

On the High Card. R-325.
Bachelor Apartments. R-326.
The Man from Nowhere (Jack Hoxie). R-210.
Cyclone Bliss (Jack Hoxie). R-92.
The Fatal Sign (Serial).
Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes).
The Man Who Trifled.
Luxury (Rubye de Remer). R-90.

Comedies.

Arrow-Hank Mann (Two Releases a Month).
Muriel Ostriche Productions (One a Month).

AYCIE PICTURES CORPORATION.

False Women. R; Vol. 49, P-993.
Under Western Skies.
Spur Series of Fourteen Two-Reel Westerns.

AYWON FILM CORPORATION.

Lure of the Orient. R; Vol. 49, P-992.

BLANCHFIELD.

The Tell Tale Eye (Allen Russell).

CELEBRATED PLAYERS FILM CORP.

(Gump Cartoons.)

Quiet Game.
Dog Day.
Jilted and Jolted.
A Terrible Time.

Celebrated Comedies.

(One Reel.)

Jazz and Jealousy.
Love and Law.
Mixed Pickles.

CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum).
The Struggle (Franklyn Farnum). R-89.

C. B. C. FILM SALES.

Screen Snapshots (Twice a Month).
Star Ranch Westerns (Every Two Weeks—Two Reels).
Heidi (Two-Reel Prizma).
The Nightingale of Paris (French Drama—Zany Mieus).
The Queen of Hearts.
Pirates of the West (Two Reels—C. Edward Hatton). C-754.
Screen Snapshots No. 22. C-754.
Queen of Hearts (Two Parts). R-207.
Screen Snapshots No. 23 (R-204).

Hall Room Boys-Comedies.

(Two Reels.)

High and Dry. R-309.
Tough Luck. R; Vol. 49, P-409.
In Bad Again. R-204.

COMMONWEALTH.

The Hidden Light (Dolores Cassinelli). R-877.

CIRCLE FILM ATTRACTIONS.

The Devil's Confession. R; Vol. 49, P-44.

GEORGE H. DAVIS.

Isobel, or The Trail's End. R; Vol. 47, P-645; Ex. Vol. 49, P-156.

DOMINANT PICTURES, INC.

New Weds Comedy (12 One-Reelers—Harry Myers and Rosemary Theby).

EXPORT AND IMPORT FILM COMPANY.

The Mask (Seven Reels—Hedda Nova-Jack Holt). R-91
Kazan (Seven Reels—Curwood Story) R-85.

THE FILM MARKET.

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

GRAPHIC.

Mother Eternal (Vivian Martin—Seven Reels). R; Vol. 49, P-990; C-45.

HERALD PRODUCTIONS.

(Mack Swain Comedies.)

(Two Reels Each.)

Full of Spirit.
See America First.

HOWELL SALES CO.

The Hope Diamond Mystery (Serial).
You Find It Everywhere. R; Vol. 49, P-413; C-R, P-581.

INDEPENDENT FILM ASSOCIATION.

Pinnacle Productions.

Skyfire (Neal Hart). R-324.
Danger Valley (Neal Hart).
March 15—God's Gold (Neal Hart).

Pinnacle Comedies.

Why Change Your Mother-in-Law?
Shimmy Isle.

Arthur Gooden Productions.

Guardians of the North (Ray Gallagher).
Crooked Trails (Ray Gallagher—One Reel).

HERZ FILM COMPANY.

The Love Slave (Lucy Doraine). Vol. 48, P-817.

GAUMONT COMPANY.

In the Clutches of a Hindoo (Serial).
The Fall of a Saint. Vol. 46, P-690.

JOE HORWITZ.

Dollars and Destiny (Paul Capellani).

J. W. FILM CORPORATION.

Every man's Price (Grace Darling).

HORIZON PICTURES, INC.

14 Talmadge Reissues (Two Reels).

RICHARD KIPLING.

Outlawed. R-327.
The Battlin' Kid.

VICTOR KREMER.

I Am the Woman (Texas Guinan).
Winding Trail (Buck Manning).
Handicap (Six Reels).
Why Tell (Henry Miller—Six Reels).

GEORGE KLEINE.

Quo Vadis (Eight Reels).
Julius Caesar (Six Reels).
Conquest Programs (Eleven Programs Totaling Eighty Reels).

BERT LUBIN.

Honeymoon Ranch. Vol. 46, P-1292; R; Vol. 49, P-410.

PACIFIC FILM COMPANY.

The Fatal Thirty.
Adventure (Twice Monthly—One Reel).
George Ovey Comedies (Single Reel—Every Two Weeks).
Vernon Dent Comedies (Single Reel—Every Two Weeks).
Irene Hunt Newspaper Stories (Two Reels—Every Two Weeks).
The Call of the Wild. R-323.

PLYMOUTH PICTURES, INC.

Denver Dixon Comedies (Series of Twelve—One Reel Each).
Minta Durfee Comedies (Mrs. Rosco Arbuckle—Five Two-Reel Pictures).
Every Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

C. B. PRICE CO., INC.

Your Daughter—And Mine (All-Star Cast). Vol. 48, P-964.
His Pajama Girl. R-321.

PRIZMA INCORPORATED.

(One Reel Each)

Victory Parade.
Comedy Review.
Danse Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C; Vol. 49, P-625.
A Day with John Burroughs. C-754.

PRODUCERS' SECURITY CORPORATION.

When Dawn Came. C-R, Vol. 49, P-360; R; Vol. 48, P-101.
Diane of Star Hollow. R-880, C-47.

REELCRAFT PICTURES CORPORATION.

Aladdin.

Tuning Up (One Part).
Headwaiter's Heart (One Part).

Mirth Comedies.

Here He Is (Two Parts).
Oh, Daddy (Two Parts).

Sun-Lite Comedies.

Baby! Baby! (Two Parts).

Franey.

In the Trenches.
Golf.
The Mechanic.
The Teacher.

Paragon.

Goof.
Lady Bug.
Lure.
Fowl Bird.

Bud and His Buddies.

Winning Winnie.
Poor Fiddler.
Red Hot Firemen.
Cuba.

RADIOSOUL FILMS.

You and I. R-310; C-R, Vol. 49, P-860.

SALIENT FILMS, INC.

The Shadow (Muriel Ostriche).

M. R. SCHLESINGER.

Things Men Do. R; Vol. 49, P-628.

SUNRISE PICTURE CORPORATION.

The Price of Silence (Peggy Hyland). Vol. 48, P-150; C-R, P-282.

TRI-STAR PICTURES COMPANY.

Dazzling Miss Davidson (Marjorie Rambeau).
How a Woman Loves (Marjorie Rambeau).
She Paid (Marjorie Rambeau).
Mrs. Balfame (Nance O'Neil).

WESTERN PICTURES EXPLOITATION.

A Dangerous Pastime.
That Something. R-758.

WILK AND WILK.

(Lee Kids Comedies.)

The Circus Imps.
The Dixie Madcaps.

WISTARIA FILM COMPANY.

Forbidden Love (Six Reels). R-757; C-947.

WORLD FILM CORPORATION.

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757.

PROJECTION

By F. H. RICHARDSON

What Do You Know?

You have a projection room circuit 125 feet long, No. 6 wires. There is a five per cent. voltage drop. Is this efficient? with current at 8 cents per K. W. would or would it not be good procedure to instal new wires, assuming such installation to cost $90?

What? It's none of your business? Well, no, not directly, but being the possessor of such knowledge tends to make you a more valuable man, does it not?

KNOWLEDGE IS POWER!

More Argument

Charles Kiwul, New York City, who some time ago criticised Brother Griffiths, comes back with the following:

Dear Mr. Richardson: In your comment on my first letter you told me to particularize my objections to John Griffith's theories, but at the same time, particularly in your own letter, you argued against my right to exercise such criticism unless I produce better charts than Griffiths.

It is generally accepted all over the world that a man who places his work before the public exposes his product to criticism by anyone who may conceive that he has something to say about it, regardless of the deserts of the author or the delinquencies of the critic.

Thus, although hopelessly disagreeing in principal with your views in this question, it may perhaps be best to follow them in practice insofar as pertains to the present case, and I intended not to send any further communication in regard to the matter.

Replying, however, to Mr. Griffith's demand for a "showdown" on at least one point, I have decided to sin once more. The explanations which follow are final insofar as my side of the matter be concerned. I shall not bother you in the future with my criticism or contradiction of John Griffith's theories, whatever may be said on his side concerning the present or any other topic.

I consider this to be a good resolution, and hope that you will agree with me on that, if on nothing else.

Submits the Following

Regarding my criticism of Griffith's theories and his reply to me (December 25, 1920, and January 1, 1921, issues) I submit the following:

In the article of October 16, Griffith shows the crater to be flat and parallel to the condenser.

I therefore called the condition non-existant and impossible of practice. Figures 3 and 5 of Griffith's article show clearly and definitely the image of the crater to be situated directly at the aperture. Describing the light beam between the condenser and the aperture Griffith says: "Instead of being composed of a mass of converging rays it is composed of a great number of diverging rays, all concentrated at the aperture. If the condenser were corrected then the concentration will be a perfect image of the crater.

Mr. Griffith here places the crater image at the aperture and the editor's remarks serve to clarify and affirm that statement. I therefore produced the calculations and diagrams to show that this is not so in practice, but that the image of the crater is placed on the screen side of the aperture.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department, remit one dollar.

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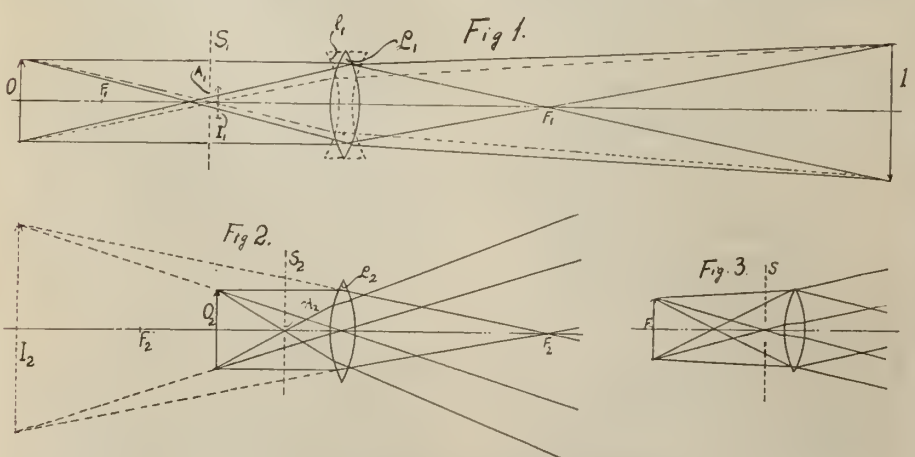

THE DIAGRAMS IN THE CASE
To which Mr. Kiwul refers to prove his contention

In my opinion this is a fundamental difference in statement of facts as they occur in practice, and not merely a matter of calculation of details, as it would appear from your criticism.

Never Challenged Statement

I have never challenged the statement that the aperture is placed where the concentration of light is greatest, nor did I once even use that particular term. My calculations and diagram show that this position is nearer to the condenser than is any part of the crater image, and that this concentration is brought about in a different way.

Therefore Griffith's question asking if my diagrams in any way prove that the light ray action as described by him is correct is answered by a positive yes, they do prove it.

To analyze and contradict every minor point in the article of October 6 and in Griffith's reply which may be susceptible to being contradicted would make this long letter still longer, therefore I will answer only the call for the "showdown."

Griffith Insists

Mr. Griffith insists that "the act of inverting the image" takes place at the lens, but when an opaque screen with an aperture is interposed between the object and the lens, the image is inverted at the aperture and that the inverting is not due to a function of the lens itself, but to the fact that some light rays, which he calls principal ones, cross the optical axis of the system before they reach the lens—page 1008 October 16 issue and page 107 January 1 issue.

In figure 1 object O is farther away from positive lens L than the principal focal point F 1 and a real and inverted image appears at I. Opaque obstruction S with aperture A is indicated by dotted lines in the diagram.

If positive lines L I be removed and the negative lens 1 I be substituted in its place, without changing anything else in the arrangement, a virtual and erect image appears at I 1.

If the inverting of the image were not due to the action of the lens, but to the crossing of the axis by certain rays before they reach the lens, this phenomenon could not take place as the same rays cross the axis at the same place they did before.

In figure 2 of the diagram the object is placed between the lens and its principal focal point F 2 and the image I 2 is erect and virtual. In figure 3 the object is at the principal focal point and the light from any point of the object issues from the lens as a beam of parallel rays, yet in both cases Mr. Griffith's principal rays cross the axis at the aperture as in figure 1.

Observing Further

Observing further that the light radiates in all directions from object O, but that there did not exist any images of the object until a lens is introduced the following conclusions may be drawn:

The formation of images by lenses, and the erect or inverted position of these images relatively to the object are due solely to the property of lenses to so refract light that the rays issuing from a point meet again at another point.

The crossing of the axis of the system, or of an opening in an opaque obstruction by any light rays before they reach the lens has no effect whatever on the erect or inverted position of the image. Whether the position of the image be erect or inverted relative to the object, it is the position in which the image comes into existence.

The image, before its formation by the lens, did not exist in any position. Normally, without obstructions, some of the light gets to the opposite side of the optical axis of the system before it reaches the lens, some inside the lens, and the rest after having passed through the lens. Such light is no

more an image of the object than a pile of disassembled lumber is a house, and Griffith's "act of inverting the image" never occurs at any time nor at any particular place.

Only a Fallacy

Mr. Griffith's assertion that the aperture acts like a pin hole in inverting the image is only a fallacy. The role played by a pin hole is so radically different in its nature from the function of a lens that any small hole in an opaque obstruction interposed between the object and the lens is not capable of influencing the formation of the image by the lens, or its inverted or erect position in any way whatsoever. It serves only to limit the amount of light that reaches the lens.

No Wish to Comment

The editor of the department does not wish to comment on the optics of this proposition, other than to say that smoke box and other demonstrations have given him absolutely positive evidence that there are two separate and distinct methods of viewing light ray action, each one of which is correct.

Opticians may dispute that proposition until they are black in the face, but what we have seen we have seen, and all the argument this side of his Satanic Majestie's dominions won't shake our views one particle on that particular proposition.

As to our remarks concerning friend Kiwul's criticism of Griffith, I think our meaning has been misconstrued.

Here is our position in that particular matter. First, we agree with the proposition that any man who places an argument before the public invites public criticism and must accept it. Second, we believe that constructive criticism is always benecial, and right there lies the crux of this whole matter. Either we very greatly misconstrued friend Kiwul's first article or else he did not indulge in CONSTRUCTIVE criticism.

Boiled down, what he really said was that Griffith's theories were all wrong, but he gave us nothing having practical value in their place.

We Are No Optician

Well, we are no optician. We do not even pretend to know much about scientific optics, but I do know this: the scientific opticians never did the projectionists of this country, or, so far as we know, any other country, one single particle of good.

So far as we have been able to ascertain the facts, the scientific opticians have simply refused to give the projectionists one single particle of information of any kind whatsoever that was worth anything to him in his practical work.

More than this, the information which the scientific optician did give to us was distinctly misleading and well calculated to befog our understanding of the problems involved in projection.

This was the situation until along came a projectionist by the name of James, down in Camden, New Jersey, who sent in a series of photographs tending to prove certain things. We have long been convinced that the theory of light ray action through a projector optical system, as described by the opticians, was fundamentlly and absolutely WRONG.

Started Ball Rolling

James started the ball rolling, and others, among them John Griffith, jumped in and gave it a push.

Finally the others all dropped out, but Griffith stuck. We had Griffith come down to Brooklyn at the expense of the Moving Picture World and assist us in a long series of smoke box demonstrations of light ray action.

From that time forward John Griffith is the man who, regardless of whether his theories be scientifically right or wrong, has given us projection optical information of real genuine practical value in the every day work of the projectionist, and our reason for calling Brother Kiwul down for his criticism was not because it was a criticism, but because it was a non-constructive criticism, or at least it appeared to be so to us.

What we said was, in fact, just this: "You ought not to undertake to tear down the work of John Griffith unless you have something either as good or better to take its place."

We repeat that assertion, but in this last article Brother Kiwul is coming down to earth and setting forth what I call legitimate criticism. He says that certain of Griffith's theories with respect to light action are erroneous, and he says it in a way which sets up no inference that Griffith's work as a whole has any lessened value by reason of those facts.

Along those lines we will be very glad to continue this argument, because it is quite possible Griffith is expressing himself wrongly, though most emphatically whatever is behind that expression is entirely correct, else he could not have produced the results he has accomplished.

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Likes the Department

Lowell E. Muehler, projectionist Sherman Theatre, Sullivan, Indiana, sends solution of the condenser lens problem, a subscription to the Moving Picture World and says:

I certainly am well pleased to renew my subscription, because I have received much benefit from the World, particularly from the projection department, in which I have found many helpful suggestions and the solution to many of my projection room problems.

Our equipment consists of a 70 ampere G. E. motor generator, multiple type, two Motiograph projectors. There are rheostats for use in case of emergency. We have a motor rewind and full kit of tools for repairing projectors and doing any ordinary work about the projection room.

We boast an excellent projection library, consisting of a complete set of Hawkins Guides, Hallberg's Motion Picture Electricity, Optic Projection, Motion Picture Operating, catalogues and instruction books on all types of motion picture equipment, and last, but not by a long shot least, the Richardson Handbook, which was the first book on projection I ever owned.

Has the Real Stuff

It sure has got the real stuff in it. I have been projecting about two years and like it fine. Was recently admitted to membership in Terre Haute Local Union 373, I. A., which organization I have found to be composed of a jolly good bunch of fellows.

As to the condenser solution, why I will treat all of them together at the proper time. It is, of course, gratifying to know that you find value in our work. I must compliment you on the excellence of your library, which you will, however, find to be of value exactly in proportion to the amount of study you give it.

I agree with you that the Terre Haute men are a live wire bunch.

Good Stunt

G. W. Benowitz, projectionist, Strand Theatre, Sioux Falls, South Dakota, describes the following method of locating the angle of the crater in its projected image.

The method seems to us to be very simple, and, what is more, entirely practical of application by almost anyone, with accuracy of results if the directions are followed.

Under the conditions prevailing in some projection rooms it would mean a lot of figuring to get the optical axis laid out properly on the floor or ceiling, so that a 55 degree angle could be laid out to which the image of the crater could be projected.

Some projection rooms have a drop in the floor or ceiling, and under this condition the laying out of the optical axis would be some job. To overcome this, or any other condition that may arise, I have worked out the following method which I think will fit all conditions.

First draw a line on the lamp house door representing the optical axis. This line should be just below the hole in the door through which the image is projected.

Next Strike an Arc

Next strike an arc and with a small mirror reflect the image of the crater back to the lamp house door just beside the hole through which it comes, noting its position, which will be inverted and reversed.

Then draw a 55 degree angle line right up against the hole in the lamp house door, and again reflecting back the image of the crater burn the crater until its image matches the 55 degree line, whereupon you have the 55 degree crater.

Now pull the switch and affix to the lamp house door in front of the hole therein a bit of mirror set to reflect the crater image wherever you want it. When the mirror is in place strike the arc immediately, before there is any chance of the angle of the crater having an opportunity of changing, mark the angle of the crater on the floor or ceiling or wherever you are projecting the image.

You thus have your correct angle line and have it with a minimum amount of trouble.

We Commend This Method

We heartily commend this method. It is simple and very fairly accurate. We would suggest, however, that before starting to lay out the crater angle the reflecting element be affixed to the lamp house door so that the image will be reflected just where you want it.

You can then remove the reflecting device and proceed with Brother Benowitz's instructions up to the point where you have the angle of the crater burned correctly.

It is then merely a matter of reinstalling the reflecting device in its original position and the marking of the angle of the crater in the reflected image.

We thank neighbor Benowitz for having contributed this bit of valuable practical information.

Better Equipment

Conducted by E. T. KEYSER

Oklahoma's Criterion Theatre Has a Gorgeously Illuminated Glass Front

THE opening of the Oklahoma Criterion theatre by the United Theatres Company, marked the beginning of a new era, not only for the city and state of Oklahoma, but for the entire Southwest.

The house was constructed at a cost of more than $700,000 and represents over a year's work on the part of both Carl Boiler and Brother, architects and the builders. Besides possessing all the conveniences known to modern theatre construction, the Criterion has many innovations and is most complete and convenient. It is fireproof and has a seating capacity of 1,000.

Instead of the usual electric signs with their flashing lights, the Criterion eliminates these and substitutes a changing color scheme behind the beautiful leaded art glass front, which stands five stories high.

The lobby measures twenty by twenty-five feet and is constructed of marble, upholstered seats for the convenience of those waiting for the next show.

Elaborate Ticket Booth

The ticket booth of marble, cement, copper and plate glass, which occupies the centre of the lobby is equipped with a change maker and a Simplex ticket vending machine.

On entering the foyer one is impressed with its luxuriousness. The deep carpets and the wide inviting stairways leading to the mezzanine floor add to the "comfyness" of the place. On the ceiling of the foyer hang three fish bowl chandeliers. Each adds its beauty and the fish are a never ending delight to the children who visit the theatre for the matinees.

In the theatre proper one is struck with the beauty of the place. The varicolored art glass lightings, the mural oil paintings on the wall panels, the unusual lamps on the organ pipes on each side of the stage, the blue velour draperies, the luxurious furnishings at once suggest comfort and refinement.

The color scheme of the decoration is blue, gold, ivory and old rose, and the opera chairs are upholstered in rich brown. The draperies cost $12,000.

The large chandelier in the center of the main ceiling is one of the principal decoration of the theatre. In this chandelier, the large glass panel and lamps, and the house front are more than 6,000 square feet of leaded art glass in the Critrion.

There are no posts in the house to mar the beauty or spoil a set. This has been made possible by the use of concrete and steel of which the theatre is built.

There are no boxes, but there are five rows of loges on the mezzanine flor. The balcony in the Criterion reaches so far to the front, that the choicest seats in the building are the first few balcony rows. The balcony and the loges, seat half the capacity of the house.

At the top of the long sloping balcony, are located two smoking rooms, partitioned off from the rest of the theatre. These rooms are provided with strong suction fans which take the smoke out at the top of the building.

Monsoon Ventilated

The Criterion is provided with two systems of heating, steam and the hot air. The cooling system consists of a Monsoon, No. 12 duplex set.

The house is fireproof, being built of concrete and steel, yet as a safety first measure, small firefighting apparatus and fire hose have been distributed throughout the theatre.

The management has provided a place where babies may be "parked" and left in care of a nurse.

On the mezzanine floor are luxuriously appointed rest rooms, both for men and women.

An artistic tea room has been placed on

VIEWS OF THE CRITERION THEATRE, OKLAHOMA CITY

Above, the great chandelier; below, at left, the house, looking toward the screen. At right, looking toward the rear of the house

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The "TWIN DE LUXE" outfit which we just installed in our Allentown "HIPPODROME", is also giving excellent satisfaction.

Wishing you continued success, I am,

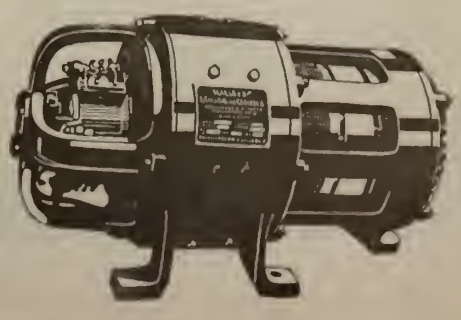
Very Truly Yours,

Wm. H. Wagner

Electrician G.W.Bennethum Theatres.

LET U-T-E IMPROVE YOUR PROJECTION!

WRITE TO-DAY, STATING—(1) Kind of current; (2) Voltage; (3) Cycles; (4) Phase; (5) Make and type Projector; (6) Do you operate one or two arcs at one time? (7) Distance lens to screen; (8) Size of picture; (9) Style and make of screen. Address your letter to attention of our Mr. Hallberg, he will then give his recommendation for your particular requirements. Data and quotation will then be sent to you at once.

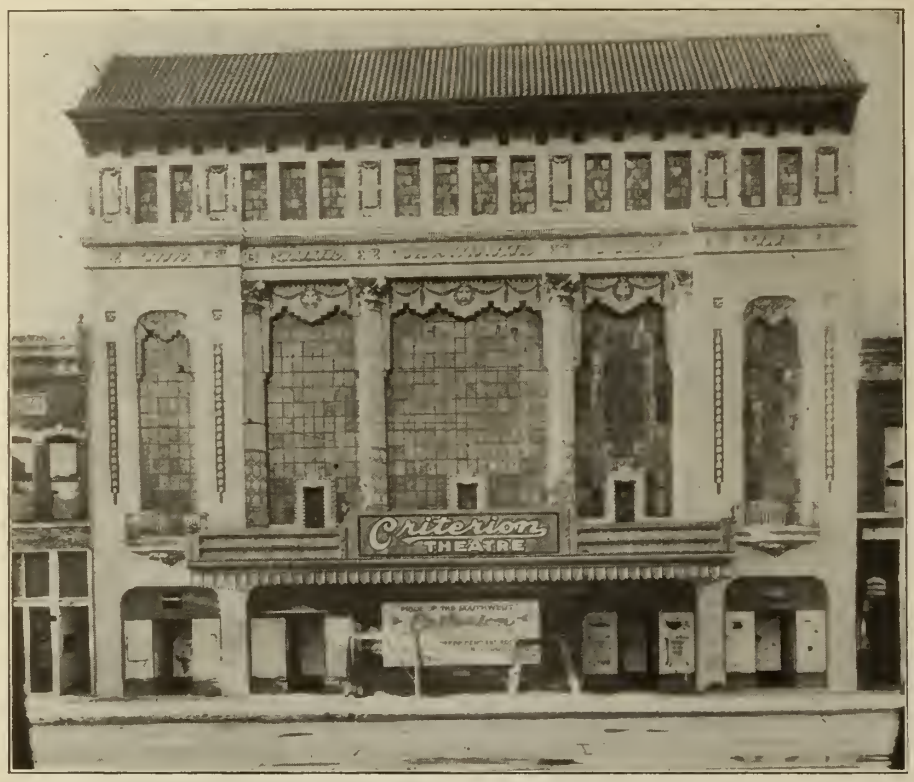


UNITED THEATRE EQUIPMENT CORPORATION

H. E. EDWARDS, President J. H. HALLBERG, Vice-President

25 WEST 45th STREET, NEW YORK

Branch Stores in Principal Cities.



CRITERION THEATRE, OKLAHOMA CITY
Showing the five-story glass front, which is illuminated by a series of color-changing lights

the mezzanine floor where refreshments can be had.

The projection room contains three Powers machines of the latest model, two Hallberg generating sets of the series arc type, Nicholas Powers 220 rheostats, Crescent spotlights and Hallberg dimmers, all of which was installed by the United Theatre Equipment Corporation and supervised by its Oklahoma branch.

Power's Projectors

The projectors are equipped with Peerless arc controls and G. R. Prell's own two to one shutter attachment for Power's machines. Marshall Sheldon is projectionist and Louis Cooper assistant.

The projection room is designed for comfort having four windows and two large suction vents for exhausting foul air.

Besides the organ which cost $25,000 the theatre is provided with a grand piano, and an eighteen piece orchestra. Thomas Bruce is organist and Arthur Weitz is director of the orchestra.

Concrete and Steel

The Criterion is really a double theatre being provided with a stage, the largest in Oklahoma City, which can be used for the largest road shows. The stage is built entirely of concrete and steel and is fireproof.

A four color lighting system has been worked out. Red, orange, purple and blue incandescent bulbs are all hidden behind the art glass panels and the colors are changed to suit the tone of the picture. For instance, an action scene the lights are red. A love scene is portrayed by blue lights and when sadness appears in the picture the light is dimmed and changed into purple. With the large number of dimmers and the varicolored lights and tints of art glass behind which the lights are hid, make it possible to blend all colors of the rainbow into the picture for the harmonious artistic effect.

A small projection room has been provided below the main floor for the showing of pictures to the management before they are shown on the screen.

Besides dressing rooms provided under the stage, a large club room for the members of the orchestra has been provided.

New Ordinance for Newton

An ordinance regulating the construction of buildings intended for theatricals and motion picture shows has been passed by the town council of Newton, N. J. The provisions of the ordinance will not affect the sole existing theatre, the Park, leased by S. E. Samuelson, although the council intends to have the owner of the Park Theatre Building provide additional fire escapes.

The ordinance provides that any one contemplating the erection of a theatre building must first take out a permit. The building must be of brick or other noncombustible material. There must be plenty of exits, and other precautions are mentioned in the ordinance.

New House for Belleville

Belleville, N. J., now possessing but one moving picture theatre, the Alpha, will soon have a new $100,000 house.

The town council recently voted a license to conduct the theatre to Louis Galluba, who, with several interested associates, has retained Nathan Myers, architect, of Newark, to draw up the plans for the same.

Construction will probably start in June, with the expectation of having the building ready for occupancy in October.

BEAUTIES AND UTILITIES OF THE HOUSE
To left, details of the Criterion's organ grilles. Center, the battery of three Power's projectors. To right, elaborate mezzanine doorway

Machines used in coating

EASTMAN FILM

are so astonishingly accurate that the variation in thickness of a roll from end to end may be less than 1-2000 of an inch—*never* more

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Hallberg's Laboratory Houses a Great Invention, to Be Marketed by the U. T. E.

THE electric laboratory and manufacturing establishment of J. H. Hallberg occupying the large third floor of 209 West Forty-eighth street, New York City, is one of the most complete of its kind and the visitor is impressed with the great care evidently exercised in designing and laying out the machinery and the testing apparatus. The accompanying illustrations show only a small part of the plant, but it is in this department that Mr. Hallberg carries on his important experiments and tests on his Motor Generators, Continuous Speed Arc Controllers, Electric Speed Indicators and Recorders, special Transformers, Electric Economizers, special Rheostats, with hand as well as automatic control, and many of the other Hallberg specialties with which the trade in general is familiar because of the fact that the Hallberg line has been established for more than twelve years.

The first illustrations show the practical lay-out and the efficient arrangement of the apparatus. There are installed several lathes, drill presses, and milling machines of the highest class precision makes such as Rivett, Sloane & Chase, Dalton, Paterson Godfried & Hunter, Goodell-Pratt.

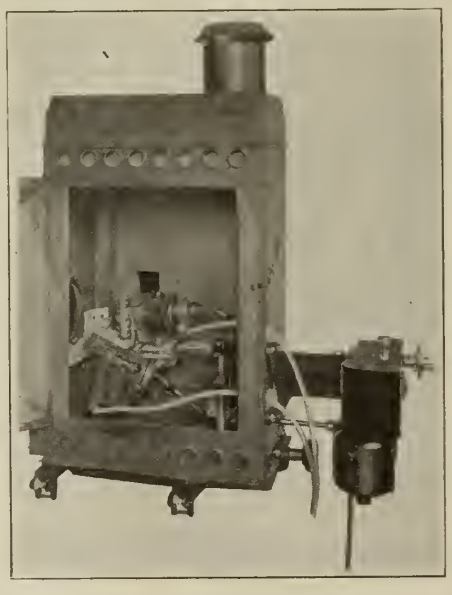
Electrical Testing Department

The electrical testing department has a most wonderful and complete equipment. There is a complete line of Weston standard testing instruments, which include volt meters, watt meters, ampere meters, frequency meters, and electric tachometers; Wheatstone bridges, special magnetizing apparatus, and a complete line of the finest mechanical tools and gauges of such precision as to satisfy the most critical mechanical and electrical department.

On the floor there is a special testing room for the gasoline driven electric lighting plants manufactured by Mr. Hallberg; and one of the most interesting devices exhibited was his Featherweight electric plant and portable projector, which weighs complete less than 120 pounds.

The second illustration shows Mr. Hallberg directing certain special work performed by E. J. Schaub, and at the right is Mr. J. Arrigo, who has been in the employ of Mr. Hallberg for going on twelve years in his mechanical and electrical department.

At the present time, a new high power arc lamp is the star occupant of the Hallberg quarters. The third illustration shows this wonderful arc lamp mounted in a regular lamp house.



HIGH-POWER ARC LAMP
Developed by J. H. Hallberg, and to be marketed by the U. T. E.

It has been designed for application to any make of standard lamp house, with fittings so that it may be supported on the post provided for the old hand feed arc lamp.

This lamp has been under development in Mr. Hallberg's laboratory during the past six months, and was originally the invention of Mr. Schaub. It is a safe prediction that when under Mr. Hallberg's direction this new product comes into the market under the auspices of the United Theatres Equipment Company of the Hallberg factory it will meet all of the claims made for it.

While not going into details as to what the lamp is and what it does, we quote Mr. Hallberg as follows:

"In the design and operation of ordinary arc lamps using common carbon electrodes, we seem to have reached the limit insofar as such lamps are applied to motion picture projection machines.

"More than twenty years ago inventors and experimenters with open arc lamps discovered that by using chemical salts of metallic nature in the mixture constituting the core filling in the carbon a tremendous increase in the illuminating value of the arc could be obtained.

"As in all new developments of that nature, obstacles were met in both chemical, mechanical, manufacturing and commercial ways which limited the application at that time.

"However, in glancing over old patents, some of which have now expired, one finds as F. H. Richardson stated in his projection department a couple of weeks ago, 'that we are now wonking along old lines which have been tried years ago, but the difference is that we are now in possession of much valuable practical experience, facilities, new materials and elemcnts which were not at the disposal of the old time experimenter twenty years ago, for instance, when I made my living by designing electrict arc lamps of all kinds.'

Necessitates Large Equipment

"We are now using as much as 120 amperes direct current in large projectors where the distance is great and the picture is large, and it is evident that with 120 volts this tremendous lot of energy approximating 15 K. W., or about 25 horsepower expended between two carbon points, necessitates unusually large equipment and electrical installation, which is expensive, and at the same time there is produced a tremendous heat in the lamphouse, with consequent breaking of the condensing lenses.

"It seems as if more than the practical limit has been exceeded in our standard projectors when 120 amperes is used at the arc. As a matter of fact, I believe the optical system is overcrowded and comparatively inefficient with such high amount of current and large positive crater, and it is doubtful if it pays to operate at such high amperage unless absolutely necessary, the

LABORATORY AND MANUFACTURING PLANT OF J. H. HALLBERG
A good idea of the practical efficiency of the plant may be obtained from these illustrations

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Your patrons are interested in music. It is one of the features of every successful motion picture theatre. The greatest motion picture presentation artists have prepared our scores, and if you have booked any of the FIRST NATIONAL, FAMOUS PLAYERS, ROBERTSON-COLE, SELZNICK, GOLDWYN, UNIVERSAL, REALART, METRO, FOX, ASSOCIATED PRODUCERS, HODKINSON May releases you should send for the splendid new exploitation book that has been prepared for you and which will point the way to better music for your house.

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How is this fellow to quench his thirst?

He and lots more just like him are your matinee guests along with mother. He develops a thirst and with it a high "bawl" that disturbs the house.

You want the goodwill of his folks. Don't let them leave the house to satisfy him. Provide convenient, round cups from which he, as well as the big folks, can drink in comfort and safety.

DIXIE Cup

PENNY VENDING MACHINES

cater to big and little folks in up-to-date picture houses. Everyone gladly pays a penny for a clean, snow white Dixie Cup.

Thus the service is self-supporting, and yields you a liberal profit besides.

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Like Noah's Ark the Columbia Arc is a Life-Saver

Some carbon arcs are so restless they just can't keep still. They wander all over the place, causing blurry, ghost-like screening; hence poor, uneconomical service.

Not so with

COLUMBIA

Projector Carbons

These carbons are game to the core—made with a special material to keep the arc on the job without the semblance of a flicker and "gagged" so they can't hum nor haw, buzz nor burr, growl nor grind.

This feature saves the life of the carbons, the nerves of the projectionist and the patronage of the house.

Columbia-Silvertip
For Direct Current

Columbia White Flame
Specials for Alternating Current

National Carbon Company Inc. Cleveland, Ohio

improvement in the illumination is very small when the optical system is overcrowded to such an extent.

"Here is where the new high power projector lamp employing somewhat different arrangement of the electrodes and a modified composition of core material, something like that used in the "Brilliant White Light" carbons used in the old flaming arc lamps with which every theatre owner is familiar and which were in such general service for outdoor lighting before the large Mazda lamps were invented.

"Those who have worked in motion picture studios are also familiar with the tremendous brilliancy and white light obtained from the studio lamps, and it is this character of light which is taken advantage of in the new high power arc lamp which we are now constructing and making ready for the market.

"From tests made during the past two years I find that with a high power arc of 70 amperes it is possible to produce a better screen illumination than can be obtained with 120 amperes in the old way, but the greatest advantage in this new form of lamp lies in the fact that we can produce a lamp operating at 40 amperes with about 50 volts at the arc which will deliver better screen illumination than has ever been had with a 75 ampere ordinary D. C. arc.

In Four Sizes

"We are now arranging to make these lamps in 40, 50, 60 and 70 ampere sizes, which I feel will cover the greater part of the projection field, while we are still using our present 4½-inch diameter condensing lense and optical system.

"Some time later on when this new product of my factory is ready for distribution I will be glad to present illuminating curves and comparative efficiency tables for the old and the new high power arc which I assure you will be very interesting."

After hearing Mr. Hallberg's comment on his new high power projector arc lamp, one feels that he is on the right track because it looks as if it would be possible to not only improve the screen illumination, but at the same time reduce the cost of the electric bills from 30 to 50 per cent., which means, of course, also, that the cost of the entire electrical installation including wire, switches, fuses, motor generators, and kindred equipment will be similarly reduced.

Mr. Hallberg has enjoyed the confidence of the motion picture trade during the past twelve years and he has always backed up his statements, which promotes confidence at this time that his prediction as to the application and value of his new high power projector arc will also be realized very soon.

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Infinitely Better
More Lasting and
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Made of Natural
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TransVerteR
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
West 114th Street Cleveland, Ohio

Rinaldy's Latest Achievement Will Do Much for Scientific Cinematographers

A MOST ingenious apparatus for automatically taking motion pictures, showing the growth and development of plants, insects, and micro organisms, has been perfected by E. S. Rinaldy, 226 West Forty-first Street, who has applied for a patent on same.

The apparatus not only eliminates the human equation of error in taking a series of exposures at properly spaced intervals, but does away with the necessity of constant supervision by expert cameramen while the period of picture taking is under way.

The apparatus consists of a universally adjustable stand, accommodating camera, object, and battery of one or more lights, and is so arranged that the camera may be adjusted, the object focused, and the lighting system arranged to the best advantage

The stand is so arranged that pictures may also be taken by sunlight, and both object to be photographed and camera may be kept in proper position with regard to the position of the sun at the time of exposure.

The Operating Mechanism

The operating mechanism consists of a fourteen-day time clock, supplied with a set of interchangeable timing disks, which permit of exposures being taken at intervals of from one second to twelve hours, as may be desired, and these disks, which may be interchanged without loss of time, permit of the variation of time between the exposures of film with the varying speed of development at different stages of plant or organic life.

The time-clock, at pre-determined intervals, opens and closes a switch, furnishing current to a motor actuating the mechanism which switches the current through the lighting apparatus, exposes the film, and switches out the light.

The light is switched on a quarter of a second before the exposure of the film, and is extinguished one-quarter of a second after the exposure.

By reducing the artificial lighting no a minimum of time beyond that required for the exposure, the injurious effects of light upon many forms of micro organisms are obviated to the greatest possible degree.

Scientifically Recording Growth

The apparatus may be used for the scientific recording in motion pictures of the growth of a plant, the opening and shutting of a flower, and its method of following the sun in its course, the growth of insect life from the egg to the perfected imago or the cultivation of bacteria as viewed through a microscope, in which latter case the camera is utilize in connection with microscopic apparatus.

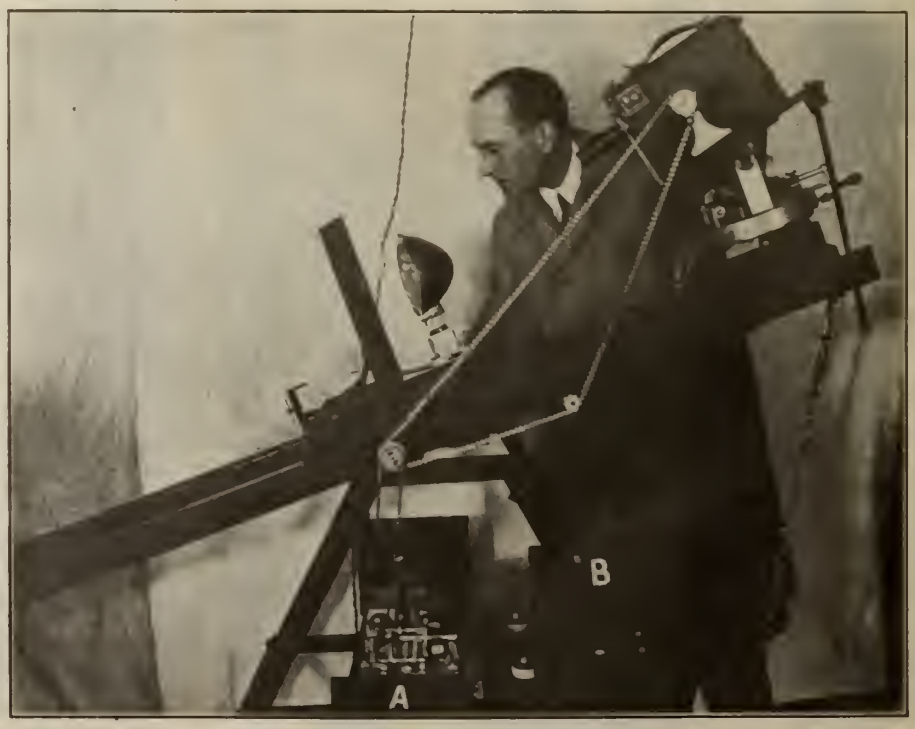
The great utility of the device lies in the opportunity which it presents for the scientist, having properly focused his object and arranged for the timing of the exposures, to devote his time to other work, leaving the automatic apparatus to run itself with an accuracy that could not be hoped for if it were operated by human hands.

Furthermore, the interchangeable system of timing disks permits increasing the rapidity of exposures during times of rapid growth and reducing same during the slower periods of developments.

Reduces Labor and Cost

It bids fair to permit of a comparatively easy and inexpensive method of pictorially recording scientific work in processes that have heretofore necessitated much waste of time and effort of skilled observers in manipulation of the camera.

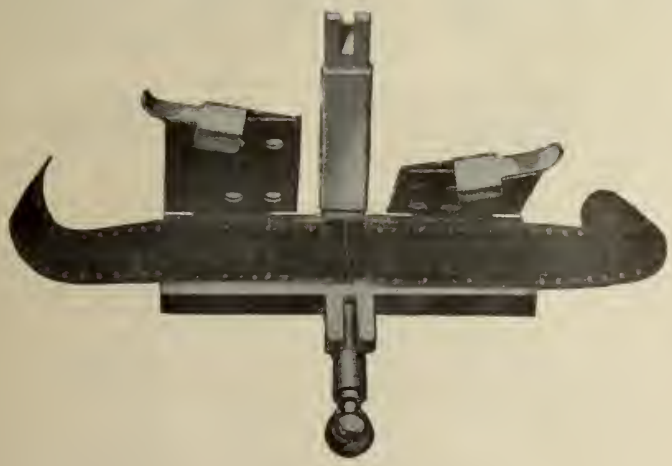
The operation of the apparatus is checked up by means of an automatic counting machine, which records the number of exposures and allows the photog-



E. S. RINALDY AND HIS NEW DEVICE
For automatically photographing the development of plants, insects and micro-organisms

EDISON TYPE FILM MENDERS

PRICE $4.00



These film menders and all motion picture projectors, equipment and machine parts made by us may be obtained from any dealer in the United States or Canada.

This corporation now has its new factory in full operation, is entirely separate and distinct from any other concern and does a wholesale business only.

All dealers will receive liberal discounts and full protection.

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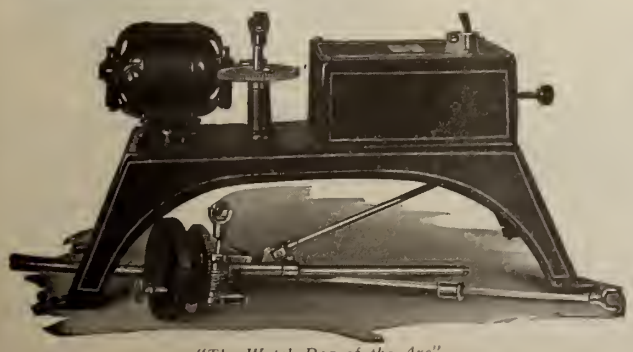

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when you install PEERLESS AUTOMATIC ARC CONTROLS is the constant brilliancy and even illumination of your screen. The quality to unfailingly maintain that brilliancy is built into the PEERLESS—that is the real secret of its popularity.

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A cool, breezy house in two seconds—

You just throw in the switch—and immediately a steady, refreshing breeze sweeps through your entire house.

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rapher to assure the motor and relay controlling the lighting switches and cranking device and B. the time-clock.

Between the two are two switches which permit the turning on of the light and the operation of the camera without the intervention of the time-clock, should such at any point of the picture taking become advisable.

Mr. Rinaldy has, for many years past, been noted as the inventor of many most ingenious studio and laboratory devices, but this is, beyond doubt, his greatest achievement.

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Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

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Morris' Motorized Camera Makes Shooting Easy for the Aviators

A PARTICULARLY ingenious device which promises great improvement in the taking of aerial motion pictures and fast moving objects has been invented by Frank T. Morris of New York City.

The improvement consists in attaching a high speed one eighth horsepower electric motor to a motion picture camera and gearing the motor to the main shaft of the camera.

The motor speed is controlled by a rheostat attached to the right handle of the camera, by which a variation of from one to thirty pictures per second may be obtained, as desired, through a simple twist of the wrist of the operator.

This device permits of the camera being held perfectly rigid and level by both hands, eliminating vibration and allowing the cameraman to follow the object, no matter how fast the object may move or the aeroplane may rock or dip.

Its adaptation to aeroplane use lies in the fact that the camera may be operated at any desired angle without a tripod. In this connection, the pneumatic breast cushions, shown in the illustrations should be used, as it takes up all vibration.

Very Adaptable

Mr. Morris states that his invention is not only adapted for taking motion pictures from an aeroplane, but also for working on fast moving objects, such as football, polo, baseball, horse and auto racing, hurdling, jumping, animal and game pictures and also for photographing objects from fast moving boats, automobiles and trains.

It is also adapted to all sorts of trick pictures, as the camera may be made to swing and revolve at the time of taking the picture. The camera may also be operated from a distance by means of long wires, in places where it would be dangerous for a cameraman to be stationed at the time of exposure.

The total weight of the camera complete is but twenty-one pounds. It has a capacity of four hundred feet of film. The storage battery by which the motor is actuated is eight volts, sixty amperes and will operate the camera for ten consecutive hours or expose a total length of thirty thousand feet of film. The battery may be easily and economically recharged and the camera has a positive twenty to one finder.

Whenever desired the services of the motor may be dispensed with and the camera cranked by hand, by simply applying the ordinary crank.

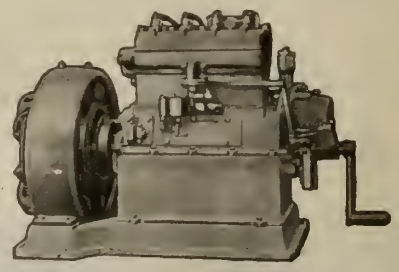
MOTOR-DRIVEN CAMERA
As equipped by Frank T. Morris

Patent Is Allowed to Monsoon System

The Patent Attorneys for the Monsoon Cooling System, Inc., have notified them that their application for patent for fan or blower, as exclusively manufactured and sold by them, was officially allowed by the United States Patent Office on April 22.

Theatre owners are every day realizing that the ventilating equipment is not only a necessity but an absolute asset to their summer business and the satisfactory installations thus far completed are a remarkable evidence to the fast growing popularity of Monsoons.

With its new executive offices in the Longacre Building, its new plant in Brooklyn and its many branch sales' offices in principal cities, the Monsoon cooling System is furnishing "service" hard to beat.



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80 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

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3 "
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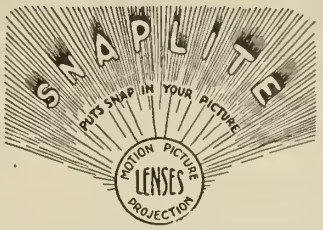

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9 to 11 inches
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Ideal for theatres. Gives flexible control of speed. Intake or exhaust. Current metered is proportionate to fan-speed. Cut your current cost in two in the "off" hours.

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CAN YOU USE Moving Picture Theatre Manager, 30 years of age; married; good appearance. Can operate, do electrical work; good advertising man and an A-1 sign and display man. I believe in selling the public with good lobby displays. Employed at present. Care F. M. Cook, 108 North 3rd Ave., Marshalltown, Iowa.

CAMERAMAN WITH CAMERA wanted all year around work; state salary, qualifications. International Motion Picture Company, 1413-1415 G Street, N. W., Washington, D. C.

MEN OUT OF WORK or seeking better connections carefully read ads in this department every week. Your ad here is the best way to get help.

HELP WANTED

SNAPPY MANAGERS never need work. They know enough about the job to be in demand. "Motion Picture Electricity," by J. H. Hallberg, $2.50, and "Picture Theatre Advertising," by E. W. Sargent, $2.00, puts useful information in the hands of every manager. Postpaid on receipt of price. Chalmers Publishing Co., 516 Fifth Ave., New York, N. Y.

GET IN TOUCH with the many thousand men likely to be in need of the services you offer, through an ad in this department. It is the most economical way to connect with a job.

BUSINESS OPPORTUNITIES

BUILDING OR RENOVATING a theatre? You need "Modern Theatre Construction" by E. B. Kinsila, a book of good information as to what has been done and what should be done for appearance, comfort and safety in a theatre. $3.00 postpaid. Chalmers Publishing Co., 516 Fifth Ave., New York, N. Y.

YOU PROBABLY HAVE a good thing, but need aid to put it over. Advertising in this department gets results.

THEATRES WANTED

WANTED TO RENT—Theatre, town 2,000 or more, seating 300 or more. Full details first letter. Box 509, Oxford, N. C.

WANT TO RENT or buy theatre; population four to fifteen thousand. Give particulars. Box 198, Moving Picture World, New York City.

IF YOU WANT to buy or rent a theatre, an ad in this department will cause exhibitors everywhere to make you propositions.

THEATRES FOR SALE OR RENT

WANTED TO LEASE OR SELL. 900 seat theatre, one of the best towns of 10,000 population in the Middle States. Fully equipped for road shows and pictures; one other picture theatre in city. Only those with some capital will be considered. Address L4, M. P. World, New York City.

IF YOUR THEATRE is for sale or rent, advertise it in this department. Then get ready to make the bargain.

EQUIPMENT WANTED

IF YOU WOULD SELL those theatre chairs, that machine, or other equipment, and at a good price, place an ad in this department. Buyers read it carefully every week.

EQUIPMENT FOR SALE

COMPLETE THEATRE EQUIPMENT should include "Picture Theatre Advertising" by E. W. Sargent, a book full of crowd-bringing advertising stunts, with full information on layouts, dummying up ads, etc. $2.00 postpaid. Chalmers Publishing Co., 516 Fifth Ave., New York, N. Y.

FOR SALE—Powers 6-B machine with 4¼ E. F. Gundlach lens, in perfect condition, $175; 9x7 Mirroroid screen on spring roller, $30; 60-volt 33-ampere Generator, perfect condition, $100. M. J. Rother, Hastings, Minn.

NEW PERFECTED AUTOMATIC TICKET MACHINE, MODEL G, MANUFACTURED BY AUTOMATIC TICKET SELLING & CASH REGISTER CO. OF NEW YORK. GUARANTEED AS GOOD AS NEW. PRICE, $200.00, f. o. b. REED & PRINCE MFG. CO., WORCESTER, MASS.

FOR SALE—1 General Electric D. C. Generator, 1100 R.P.M., 125 Volt, 200 Ampere, good as new, just right for your show house. Write Sunflower Elect. & Sup. Co., Chanute, Kas.

THEATRE and STUDIO equipment of every description can readily be obtained through this department. Place an ad. You will get the goods.

OPERA CHAIRS from war camps, booths, machines and entire equipments furnished at half original cost. Write your requirement. J. P. Redington, Scranton, Pa.

CAMERAS WANTED

IF YOU HAVE a camera that you want to sell, advertise it in this department.

CAMERAS FOR SALE

WILLIAMSON M. P. camera, fine condition, perfect mechanically. With or without lens. Bargain. East End Studios, 7728 Muskegon Ave., Chicago, Ill.

FOR SALE—Pathe Professional Camera; complete outfit, with Precision Tripod; excellent condition. Box 197, Moving Picture World, New York City.

YOU NEED a camera for that special job, one that can be bought quickly and disposed of after a short time without loss. Get it through an ad in this department.

FILMS WANTED

CASH FOR ONE to six reel scenarios dealing with all or nearly all colored characters. Address Dunbar Film & Theatrical Corp., 505 N. Caroline St., Baltimore, Md.

FILM BUYERS everywhere read this department for film wants. Your ad here will get you a buyer.

FILMS FOR SALE

200 REELS OF SINGLES and two to five reel features. Lists free. Ten rebuilt machines and other equipment and supplies. National Equipment Co., 409 West Michigan, Duluth, Minn.

YOUR FILM WANTS will be supplied through an ad in this department. It will be read by the men you want to reach.

MUSICAL INSTRUMENTS FOR SALE

ORCHESTRELLE—Cost $1,800. Perfect condition. What offers? Box 200, M. P. World, 516 Fifth Ave., New York City.

MISCELLANEOUS

MOTION PICTURE CAMERAS, lenses, tripods, projectors, bought, sold, exchanged. Wanted design drawing of dissolving shutter northwest. 550 Couch St., Portland, Oregon.

PROJECTIONISTS! You all need Richardson's Motion Picture Handbook on Projection. It tells everything you should know. Machines, wiring, carbon setting, and all the rest. Sent for $4.00 postpaid. Chalmers Publishing Company, 516 Fifth Avenue, New York, N. Y.

VALUABLE SERVICE is rendered advertisers under the miscellaneous head, at a low cost, in this department.

In answering advertisements, please mention The Moving Picture World

TITLES
(Any Language)
We are equipped to turn out on short notice, art titles of any description in any language.
DEVELOPING—PRINTING
Every foot guaranteed.
STANDARD MOTION PICTURE CO.
1107 Mallers Bldg., Chicago Phone Central 2347

National Electric Ticket Register Co.
Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.
NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

"THE BIOSCOPE"
The Representative Weekly Journal of the British Film Industry
Of special interest to all who buy or sell Films.
OFFICES:
85, SHAFTESBURY AVENUE
LONDON, W. I.
Specimen copy free on request.
Foreign Subscriptions: One pound ten shillings (gold).

LA CINEMATOGRAFIA ITALIANA ED ESTERA
Official Organ of the Italian Cinematograph Union
Published on the
15th and 30th of Each Month
Foreign Subscription: $7.00 or 35 Francs Per Annum
Editorial and Business Offices:
Via Cumiana, 31, Turin, Italy

THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England
Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.
YEARLY RATE:
POSTPAID, WEEKLY, $7.25.
SAMPLE COPY AND ADVERTISING RATES ON REQUEST.
Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

PICTURE THEATRE ARCHITECTS
These men can design a good house. Let them plan yours.
Michigan
CHRISTIAN W. BRANDT
1114 Kresge Bldg., Detroit, Mich.
C. HOWARD CRANE
100 Griswold Bldg., Detroit, Mich.
New York
EUGENE DE ROSA
110 West 40th St., New York
Pennsylvania
W. H. LEE CO.
Architects and Engineers, Theatre Specialists
32 South 17th St., Philadelphia, Pa.
HOFFMAN-HENON CO., Inc.
Finance Bldg., Philadelphia, Pa.

STOP LEAKS AND LOSSES

THE AUTOMATICKET SYSTEM STOPS BOX OFFICE LEAKS & LOSSES

ASK US ABOUT IT

AUTOMATIC TICKET SELLING & CASH REGISTER CO.
1780 BROADWAY NEW YORK

EVERYTHING FOR THE THEATRE

IT PAYS TO ADVERTISE

Do you realize that your screen is a big money maker both for yourself and your local Merchant. You can build up a slide advertising business that will net you a good income. A special announcement slide for your use, sent free of charge.

We can furnish you with Stock Advertising slides at $.35 each, or make special slides to order.

Write for our new illustrated Advertising Slide catalogue

AMUSEMENT SUPPLY COMPANY

We are the oldest Supply House in the Motion Picture Trade
740-742 South Wabash Ave. Chicago, Ill.

WRITE FOR OUR LATEST BULLETIN

LA VITA CINEMATOGRAFICA
The Leading Independent Organ of Italian Film Trade

SUBSCRIPTION FOR FOREIGN COUNTRIES SIX DOLLARS A YEAR
Advertisements: Tariff on application.

Editorial Offices: TURIN (Italy)—Galleria Nazionale

BURTON HOLMES LABORATORY

7510 North Ashland Avenue, Chicago

EXPERIENCE plus BRAINS

USED IN PICTURE-MAKING, DEVELOPING, PRINTING AND TITLING

GUARANTEES QUALITY AND SERVICE FOR YOU

CHICAGO IS THE BEST DISTRIBUTING CENTRE

ADDRESS—CHICAGO: Oscar B. Depue, at Laboratory
—NEW YORK: Louis Francis Brown, 308 Gotham Nat'l Bank Bldg.

All of your reel troubles blotted out and your reel purchases cut three-fourths:

The new NIESS-WANER REEL does this and more.

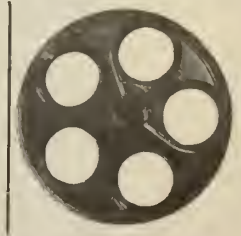
Where this reel is used your show can go on. Your rewind room operators will not get cut hands. You get the maximum of film wear and reel wear.

The film attacher is rubber; if it ever wears out you put a new one on and do not scrap the whole reel.

No thrifty "Movie" man can afford to worry along with the old style reels when he can get this up-to-the-minute, scientifically made, guaranteed super-reel. Write to

THE NIESS-WANER COMPANY

1804 COMMONWEALTH BLDG. PITTSBURGH, PA.



You Owe Yourself An Investigation

The Barton Organ

BARTOLA MUSICAL INSTRUMENT CO. 59 EAST MADISON ST., CHICAGO, ILL.

PROJECTING THE GREATEST PICTURE ON EARTH

PORTER installs SIMPLEX PROJECTORS, Special Lenses, Robin Electric Speed Indicators at 44th St. Theatre, N.Y., and Crescent Theatre, Brooklyn, for D. W. GRIFFITH'S "WAY DOWN EAST"

B. F. PORTER, EXCLUSIVE EQUIPMENT, 729-7th AVENUE, NEW YORK

TYPHOONS COOL & VENTILATE

TYPHOON FAN COMPANY 345 WEST 39TH ST. NEW YORK CITY

1044 CAMP ST., NEW ORLEANS, LA. 255 NO. 13TH ST., PHILADELPHIA PA. 64 W. RANDOLPH ST., CHICAGO, ILL.

Two Hundred Trained Workers at Your Service

Our greatly enlarged laboratory — complete in every detail of organization and equipment — stands ready at an instant to meet your most exacting demands.

PRINTING-NEGATIVE DEVELOPING-ART TITLES

The CRAFTSMEN FILM LABORATORIES, INC.

251 WEST 19TH STREET, NEW YORK

Phone: Watkins 7620

CLASSIFIED ADVERTISEMENTS * COST LITTLE — DO MUCH *

SITUATIONS and HELP WANTED 3c per word | ALL OTHER COMMERCIAL ADVERTISING 5c per word | Not less than twenty words accepted

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED

PROJECTIONIST—Married; desires employment first-class house. Eight years' experience. Proficient mechanic. Box 205, Moving Picture World, New York City.

COMPETENT CAMERAMAN. Reasonable. Excellent camera outfit. 15 yrs. good experience in all branches. Address Cameraman 2nd fl., 3434 N. Hoyne Ave., Chicago, Ill.

MEN OUT OF WORK or seeking better connections carefully read ads in this department every week. Your ad here is the best way to get help.

HELP WANTED

GET IN TOUCH with the many thousand men likely to be in need of the services you offer, through an ad in this department. It is the most economical way to connect with a job.

PROJECTIONISTS ask how to get better jobs and how to hold them. "Motion Picture Handbook," by F. H. Richardson, tells everything a man needs to know in his projection room. $4 postpaid. 700 pages, illustrated. Chalmers Publishing Co. 516 Fifth Avenue, New York, N. Y.

BUSINESS OPPORTUNITIES

YOU PROBABLY HAVE a good thing, but need aid to put it over. Advertising in this department gets results.

NEW AND REMODELED THEATRES whose beauty, safety and comfort are bettered by "Modern Theatre Construction" are easy to fill, and to keep filled. The book, by E. B. Kinsila, is $3 postpaid. Chalmers Publisbing Company, 516 Fifth Avenue, New York, N. Y.

FOR SALE: Lease on the best location in Fayetteville, suitable for Picture Theatre, splendid opportunity for proper person. Address Stein Bros., Fayetteville, N. C.

THEATRES WANTED

IF YOUR THEATRE is for sale or rent, advertise it in this department. Then get ready to make the bargain.

WANTED TO RENT—Theatre, town 2,000, or more, seating 300 or more. Full details first letter. Box 509, Oxford, N. C.

THEATRES FOR SALE OR RENT

EXHIBITORS EVERYWHERE have theatres for sale or rent. Your ad here will cause them to make you propositions.

EQUIPMENT WANTED

MACHINES, theatre chairs and other equipment can be disposed of through your ad in this department.

EQUIPMENT FOR SALE

THEATRE and STUDIO equipment of every description can readily be obtained through this department. Place an ad for the goods.

OPERA CHAIRS from war camps, booths, machines and entire equipments furnished at half original cost. Write your requirement. J. P. Redington, Scranton, Pa.

BATTLESHIP LINOLEUM AND CORK CARPET. Government surplus stock at less than wholesale for theatres, halls, etc. J. P. Redington, Scranton, Pa.

BARGAINS IN REBUILT MACHINES for electric, calcium or mazda light. 200 reels of Films, Equipment and Supplies. Lists free. National Equipment Co., Duluth, Minnesota.

ELECTRICAL EQUIPMENT should not be installed without consulting "Motion Picture Electricity," by J. H. Hallberg, a book replete with information on everything theatrically electrical. $2.50 postpaid. Chalmers Publishing Company, 516 Fifth Avenue, New York, N. Y.

CAMERAS WANTED

IF YOU HAVE a camera that you want to sell, advertise in this department for a purchaser.

CAMERAS FOR SALE

CAMERAS can be obtained quickly for special work and can be disposed of when the job is done through an ad in this department.

FILMS WANTED

FILM BUYERS read this department every week for their film wants. Your ad here will get you a buyer.

WANTED for export, moving pictures, serials, features, comedies, scenic and educational, and two-reel Harts and Tom Mix; plenty of advertising will buy 100 reels monthly, if cheap and in good condition; large and small dealers answer. P. O. Box 13, Brooklyn, New York.

FILMS FOR SALE OR RENT

YOUR FILM WANTS can be supplied through an ad in this department, because it will be read by the men you desire to reach.

FILMS FOR RENT: serials, features and comedies for West Indies, Central and South America; also machines and electric plants. A. J. Roser, British Latin Traders, P. O. Box 13, Brooklyn, N. Y.

WE SELL Comedies, Dramas, Western, 1, 2, 3, 4, 5-reel subjects. CLAIRE PICTURES, 60 Graham Ave., Brooklyn, New York.

ADVENTURES OF JIMMY DALE, alias THE GREY SEAL, featuring E. K. Lincoln in 32 reels; "Muggsy" (5); "One Against Many" (5); "Mistaken Identity" (5); "Place in the Sun" (5). Large selection SERIALS, FEATURES, COMEDIES, EDUCATIONAL CARTOONS. Guaranty Picture Co., 130 West 46th St., New York.

MISCELLANEOUS

VALUABLE SERVICE is rendered advertisers at a low cost, in this department.

ADVERTISING WISDOM is contained in "Picture Theatre Advertising" by E. W. Sargent, the wizard of exploitation. A book crammed with information for the theatre man who wants his house to be always crowded. $2.00 postpaid. Chalmers Publishing Company, 516 Fifth Avenue, New York, N. Y.

WILMINGTON, DEL.—Aurora Amusement Company has been organized with $610,000 capital to conduct places of amusement.

CHICAGO—Emil Stern will erect theatre at 1617-37 Belmont avenue, with seating capacity of 4,000, to cost $2,000,000.

MOUND CITY, ILL.—S. H. Ellis, Cairo, has purchased Palm Theatre.

MARION, ILL.—Reed, Yemm & Hays, De Quoin, will erect two-story brick theatre, 65 by 135 feet, to cost $75,000.

CARTERVILLE, ILL.—Marlo Brothers, Murphysboro, have purchased Lyric Theatre.

CHILLICOTHE, ILL.—Ralph Warren, Bluffs, has purchased Majestic Theatre and will make improvements.

AUBURN, IND.—L. A. Dawes has sold New Empire Theatre to R. S. Russ. Kenneth Alger is manager.

FAIRFIELD, IA.—Dr. H. W. Pitner has sold his interest in Rex Theatre to H. L. Pitner and Homer Marvel.

REINBECK, IA.—A. C. Shafer has sold Shafer Theatre to Slater Brothers, Grinnel.

*RED OAK, IA.—Good & Sons have purchased Scenic Theatre from George L. Schwennecker, Anita.

CORBIN, KY.—E. G. Holladay, Nashville, Tenn., has contract to erect theatre for Corbin Hippodrome Company.

BALTIMORE—Suburban Amusement Company will build one-story brick addition, 35 by 113 feet, to theatre on Park Heights avenue near Belvedere, to cost $15,000.

ALLSTON, MASS.—Olympia Theatres, Inc., will erect theatre at Gorham street and Commonwealth avenue, with seating capacity of 2,000.

ORONO, ME.—George A. King and A. L. Goldsmith will erect theatre on Mill street, with seating capacity of 900.

GRAND RAPIDS—Ideal Commercial Company has plans by J. J. Wernette Engineering Company, Housman Building, for one-story brick and concrete theatre, 48 by 110 feet, with seating capacity of 900, to cost $35,000.

PONTIAC, MICH.—Gavette Construction Company, 9 Dawson Block, has contract to erect four-story Orpheum Theatre, store and office building, 60 by 146 feet, for Kleist Amusement Enterprises, Inc., to cost $175,000.

ITHACA, MICH.—Bert Stuble has sold Ideal Theatre to Harley Rasor.

ROYAL OAK, MICH.—John A. Merritt, 414 Washington avenue, will erect brick and tile theatre, to cost $125,000.

BRAINERD, MINN.—Improvements will be made to New Park Theatre, including heating plant and ventilation fans.

MANKATO, MINN.—American Amusement Company has purchased building at 119 South Front street and plans to expend $20,000 in converting it into up-to-date moving picture theatre, with seating capacity of 600.

MINNEAPOLIS—Labor Lyceum, 510 Irving avenue, will erect brick and reinforced concrete moving picture theatre, 76 by 120 feet, at Sixth avenue, N. and James street, to cost $70,000.

KANSAS CITY—Dubinsky Brothers will erect large up-to-date theatre, with seating capacity of 2,000, west side Baltimore avenue, between 12th and 13th streets.

MEXICO, MO.—Liberty Theatre Company will erect Rivoli Theatre, with seating capacity of 600.

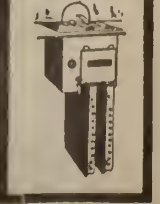
CLAY CENTER, NEB.—Sixberry & McCorgan have purchased Dixie Theatre.

BELLVILLE, N. J.—Louis H. Calluba will erect theatre at 362 Washington avenue.

LONG BRANCH, N. J.—M. & G. Enterprises, Brent Good Building, has been organized with $100,000 capital to conduct amusement parks, theatres, etc.

LA VITA CINEMATOGRAFICA
The Leading Independent Organ of Italian Film Trade
SUBSCRIPTION FOR FOREIGN COUNTRIES SIX DOLLARS A YEAR
Advertisements: Tariff on application.
Editorial Offices: TURIN (Italy)—Galleria Nazionale

STOP LEAKS AND LOSSES
THE AUTOMATICKET SYSTEM STOPS BOX OFFICE LEAKS & LOSSES
ASK US ABOUT IT
AUTOMATIC TICKET SELLING & CASH REGISTER CO.
1780 BROADWAY NEW YORK



MRS A. E. THORP, PRESIDENT WALTER P. KLEIN, SEC'Y-TREAS WALTER J. COULTER, MANAGER

Bluebird Theater Co.

Feature Photo Plays

620 E. Broad St

Richmond, Va.

Operating . . .
Bluebird Theater, Richmond, Va.
Bluebird Theater, Petersburg, Va.

April 25th, 1921.

Nicholas Power Co.,
New York City.

Gentlemen:

I want to thank you on your prompt service. It is what I consider 100% and 24 hr. Service.

Indeed it is a great pleasure to be in business and do business with a firm like the Nicholas Power Co.

In my fifteen years' experience of which the greater part has been in Richmond, we have always used Nicholas Power projectors and equipments.

It is very seldom we have to call on you, but when we do you are there with the service. Again thanking you, we beg to remain,

Very truly yours,

BLUEBIRD THEATER COMPANY.

W. J. Coulter

WJC-cr

POWER'S 15 YEARS IN THE BLUEBIRD

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST NEW YORK, N.Y